

School closings: Wait a year and do it right p5

Male synchronized swimmers just can't get any respect p18

GUARDIAN

JANUARY 18 - 24, 2006 THE SAN FRANCISCO BAY GUARDIAN VOL. 40, NO. 16 FREE



EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

One of the most chilling moments in the Supreme Court confirmation hearings for Judge Samuel Alito came when Sen. Russ Feingold of Wisconsin asked the nominee about innocence and execution.

Imagine, Feingold said, a hypothetical case in which a person has been convicted of a capital crime and sentenced to death — but subsequent evidence clearly proves him innocent. Suppose the trial was procedurally perfect, there were no overriding errors or legal issues — just the fact that the jury was wrong and the guy on death row turned out to have done nothing wrong. Would this person have a constitutional right not to be executed?

Alito bobbed and weaved. He talked about process and state and federal jurisdiction. He rambled and ducked, and Feingold asked him again: Forget the process. Does a demonstrably innocent person have a constitutional right to not be killed by the state?

Alito wouldn't answer.

The press largely missed this little exchange, and it represented everything wrong with the Alito hearings. I learned a lot about the guy from listening to the hearings — but almost nothing from reading the *San Francisco Chronicle*. If I hadn't listened myself, I might have missed this gem, which should have been a front-page

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Pass the word p31

Blues, punk, queercore, rockabilly, riot grrrl — whatever! The Gossip release their breakthrough album.

From left, Gossip guitarist Nathan Howdeshell, vocalist Beth Ditto, and drummer Hannah Blilie

GUARDIAN PHOTO BY ANDY BATT (WWW.ANDYBATT.COM), HAIR AND MAKEUP STYLING BY KRISTEN ARNETT (WWW.KRISTENARNETT.COM)



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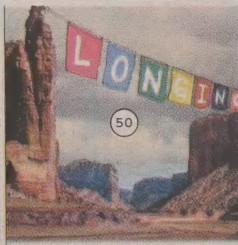
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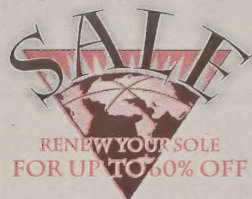
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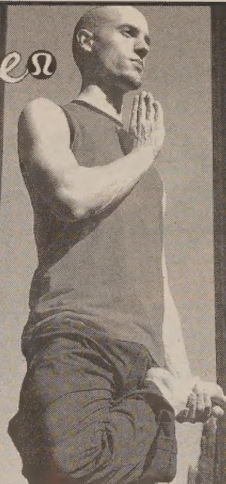
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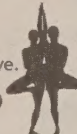
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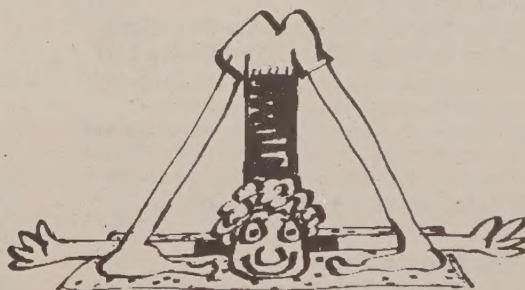
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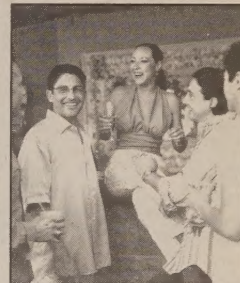
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EDITOR'S COLUMN

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headline here in SF: "Alito can't find constitutional right not to be wrongly executed."

Instead, the *Chron's* Carolyn Lochhead reported Jan. 11 that the Democrats "were unable to land serious blows" on the nominee. As if this were all just a boxing match, with the only losers the fools who bet on the Democratic chumps.

I ought to be used to it by now. But I'm not.

It's hard to be objective about the school-closure fiasco, since my son goes to one of the schools on the list. We love McKinley — it's a wonderful school, with a great, diverse community, excellent teachers, and a fabulous principal. What goes on there represents everything that's right about SF public schools.

But it's a small school, and the staff has put discretionary money into keeping some of the class sizes below the maximum, so it fits some of the criteria for closure. Which is infuriating.

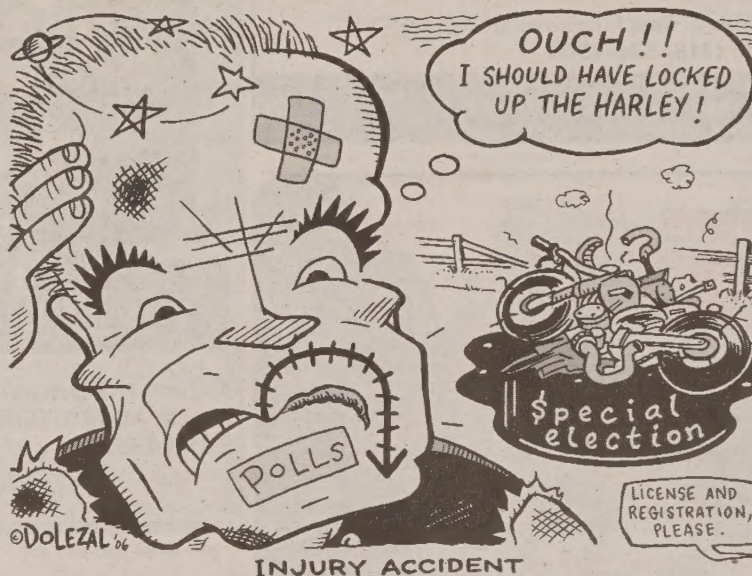
Still, I've tried hard to stay out of the "just not my school" talk — I realize the school board has some tough decisions to make, and in the end, with declining enrollment, some schools will almost certainly have to close. But as a political reporter — and a parent — I can tell you that the way the school district handled this round of closings was inexcusably bad.

If McKinley gets the ax (and I don't think it will), where will Michael go to school next year? It's way too late to start visiting other elementary schools — the board won't decide until Jan. 19 at the earliest, and the deadline for applying to new schools is Jan. 27. What would happen to our community? Would we have any options (like going where our principal and our friends go)?

And how can I go around telling my friends they really ought to stick with the public schools and apply to McKinley if I don't know that McKinley will still be there in a couple of years?

Parents all over the city are facing all of this and worse, with no time to spare and no sense that we have any say in the outcome.

As we point out in an editorial on page 5, the district has to do better. **SFBG**



Bail out the schools — once

EDITORIAL The San Francisco school-closure process has been about as bad as it possibly could be.

Information about the potential closings came late out of the district office. The criteria for inclusion on the closure list were hard to understand — and harder to comprehend. The district kept parents out of the process until the very end and then restricted community input to a few moments at a series of crammed hearings. In many instances, representatives from the endangered schools had only 10 minutes to make their cases at last-minute hearings attended by only a few of the school board members.

And in the end, all that came out was a short-term solution to a very long-term, pressing problem.

It's no surprise that the proposed closure list has very real problems — and that community leaders in the Western Addition and Bayview-Hunters Point, which would be the hardest hit neighborhoods, are outraged. Now the board, which, on Jan. 12, decided to put off making the decision, is scrambling to find a way

to restore some degree of fairness and credibility to the process.

It's an impossible task: After the mess of the past month, there's simply no way to make a fair decision about school closures right now. And the way things are going in the district these days, it's likely the exact same ugly and poorly thought-out process will take place next fall, and the year after, and the year after that.

It's time to put a halt to the madness, for good. Mayor Gavin Newsom should drop his opposition to bailing out the schools; the city needs to step in and give the district the cash to stave off most of the closures for a year. But there has to be a condition: The school board and administration must undertake a real, credible, effective long-term planning effort, starting now, to determine how to handle declining enrollment in a fair and comprehensive fashion.

Just about everyone agrees that some San Francisco public schools have to close. The district is losing roughly 1,000 students a year, and has been since the early 1980s. But

schools aren't just buildings; they're communities, they're part of their neighborhoods — and closing them down is by definition going to be traumatic.

So at the very least, there needs to be some overall logic and educational policy behind the decisions. And right now that's badly lacking. The main criteria for closures — declining enrollment and low test scores — virtually guarantee that low-income neighborhoods will be the hardest hit. And the proposed mergers would bring together two small, low-performing schools to make one larger school that will still have the same (or worse) issues.

There are all sorts of other alternatives. Could some of the most popular schools, the ones with huge waiting lists and stellar test scores, be expanded to take over empty space in under-enrolled schools? Would mergers between top schools and low-performing schools give low-income kids a better chance?

More important, how many schools will San Francisco need in 10

CONTINUES PAGE 6 »

After the mess of the past month,
there's simply no way to make
a fair decision about school
closings right now.

Enforcing a hidden anti-eviction law

EDITORIAL As the Board of Supervisors was in the process of approving a measure to require a public hearing before converting rental units into condominiums — a measure Mayor Gavin Newsom has shamefully pledged to veto — Sup. Chris Daly told his progressive colleagues they shouldn't be cowed by accusations that they are against home-ownership opportunities.

He's exactly right. The city's building new condos at a rapid clip, with more than 9,000 for-sale units in the pipeline right now, while rental units are disappearing. It's more fair to accuse Newsom and his allies of being hostile to renters than to somehow say progressives oppose home ownership.

In fact, as Daly pointed out Jan. 10, the city isn't even using existing tools to help tenants.

Six months ago, the San Francisco Tenants Union and Sup. Aaron Peskin unearthed a 25-year-old city law that could prevent many future condo conversions. Section 1386 of the city's subdivision code, approved in 1981, requires city planners to reject condo conversions in which evictions or steep rent hikes have been used to clear the building for sale.

The law is a bit outdated — it requires landlords to provide only a five-year history of building occupancy. The supervisors should amend it to allow city officials to consider how a building was cleared out of tenants, whenever that occurred, and if Newsom wants to be seen as anything more than a fan of evictions and a shill for speculators, he should direct planning officials to start aggressively enforcing the law's provisions.

That's just one step the supervisors can take to deal with a

CONTINUES PAGE 6 »

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CONT. »

years, and where should they be located? Is there a way to phase some schools out without shutting them down altogether? Is there a way to promise parents who want their children to stay in the public schools that their schools — their communities — won't be destroyed next year, or the year after?

If — and only if — the district is willing to commit to a credible planning process, with parents, teachers, community leaders, and someone from City Hall (perhaps a member of the Board of Supervisors) involved from the start, to create a facilities plan for the next decade, the supervisors and the mayor should look for the \$5 million it would take to stave off most closures for this year. And if the city won't do that, the District should look into using reserve funds to cover the gap. Sup. Ross Mirkarimi had the right line when he testified at the Jan. 12 school board meeting: The city should help the schools out — as long as the district can promise that this utter disaster of a process will never happen again. **SFBG**

EVICITION

CONT. »

mayor who seems unwilling to take even modest steps to slow the flood of evictions and the loss of rental housing. Newsom insists smaller condo conversions — ones involving fewer than five units — shouldn't even be subject to Planning Commission hearings because that august body needs to save its time and energy for larger land-use issues.

So tenant activists and Peskin are pursuing with the City Attorney's Office the possibility of requiring public notice for all condo conversions, of any size, which would give tenant activists the ability to appeal those permits to the full Board of Supervisors. It's a good idea: If the poor, over-worked planners are too busy to protect rental housing, and the supervisors want to take on the job, it will be hard for Newsom to say no. **SFBG**

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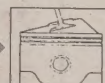
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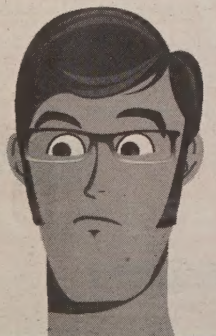
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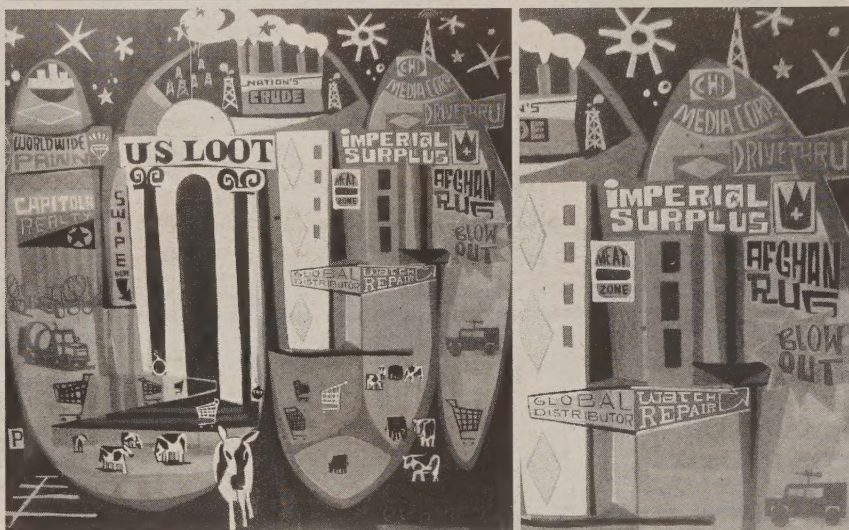
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Dr. Sasha Penn



THE SAN FRANCISCO BAY GUARDIAN OPINIONS

Before today the Bolivian social movements were labeled as communist and anarchic, or as drug dealers and disrupters of order by the official national and international media.



Painting by Brian Barnecló (www.brianbarnecló.com). The *Guardian* will be featuring political art by local artists every week in this space. Submit your work (jpegs less than 1 MB, please) to opart@sfbg.com.

Bolivia's ballot box revolution

OPINION The timid rays of the sun receded from the Bolivian tropical savannas, bathing the valleys and disappearing behind the Andean mountains, on the afternoon of Dec. 18. They seemed to foretell that the Bolivian schizophrenic "political culture" was dying. And it happened.

On that day, indigenous Bolivia came out of political anonymity. In a move unprecedented in Bolivian and Latin American democratic history, the great indigenous majority, previously excluded and subordinated, elected one of their own, using the power of responsible and conscientious votes.

An indigenous man, Evo Morales Ayma, is our president! Yes, the llama herder from the forgotten Orinoca village. The man who as a child survived by following sheep and llamas and eating the dried orange peels the truck drivers threw out on the roadside, who as a ragged boy "celebrated" his "joy of living" once in a while with a dishful of *hank'akipa* (cornmeal soup); a Bolivian who was born on his mother's skirts (not in a hospital) under the dim light of a homemade oil lamp; a man who, like many others, dreamed of one day attending a university and

becoming a professional but learned that, because of the exclusionary political culture and abject poverty, those dreams were unattainable.

Evo learned the lessons of political leadership in the school of life while working with the unions in Chapare (the tropical province of Cochabamba where he emigrated with his parents because of dire poverty in the highlands). He was deeply moved and outraged when he learned one of the coca growers' leaders had been burned alive by the military. Later on, the union would open his eyes, mind, and heart to understand the causes of poverty of the Bolivian people.

The Bolivian neoliberal elite, promoted by the United States, tried very hard to avoid and stop the democratic revolution of the indigenous people, but it was too late. The contained anger and outrage on the face of so much corruption and betrayal by the shameless traditional politicians had reached the limits. Now was the time. Indigenous movements, laborers, farm workers, social organizations, professionals, intellectuals, students, women, day laborers and the unemployed got together, armed with voting ballots and voting booths, to start a demo-

cratic revolution.

Before today the Bolivian social movements were labeled as communist and anarchic, or as drug dealers and disrupters of order by the official national and international media. By now the world knows by the results that we Bolivians are not terrorists or drug dealers. We are only people who want to live, people capable of solving our own historic problems using the democratic tools of the game.

The sun shone bright on the morning of Dec. 19. It washed away 180 years of exclusionary darkness and subordination of the indigenous people of Bolivia.

Never again against us! Never again without us! All of us together make Bolivia! Our destiny calls us to work in unity on the multicolored fabric of our national identity!

Jubenal Quispe
Quispe is a Bolivian lawyer and activist who accompanied a San Francisco Presbyterian Church delegation known as Joining Hands Against Hunger on a recent tour of Bolivia. Translated from the Spanish by Nancy Gruel.

For more information see "Evo Presidente!" on page 16.

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LETTERS

Preserving affordable housing

It is a pity the *San Francisco Bay Guardian* published a narrow-minded article about the National Farm Workers Service Center ["Solidarity Never," 12/23/05].

Founded in 1966 by César Chávez and Dolores Huerta, with encouragement from Sen. Robert F. Kennedy and labor leader Walter Reuther, the Service Center builds and preserves quality affordable housing for poor and working people in Latino and underserved communities. More than 3,700 rental and 600 single-family homes have been produced for low-income residents in California, Arizona, New Mexico, and Texas. Once stabilized, most developments incorporate critical amenities and social services for tenants, such as English language classes, after-school mentoring, homework assistance, computer labs, and healthy-aging programs for seniors.

The *Guardian* left out some key facts about the rehabilitation currently underway at Vista Del Monte apartments in San Francisco:

The Service Center acquired the property from an owner who could easily have converted Vista Del Monte to luxury apartments, raised rents to market level, and displaced all the tenants. Instead, the Service Center extended the expiring affordability of the complex by negotiating a 20-year contract with the US Department of Housing and Urban Development that subsidizes rents so tenants only pay 30 percent of their income. Rents will remain affordable at least for the next 55 years.

The Service Center purchased this 30-year-old property knowing the previous owner had purposely neglected it. As a result, the complex was suffering from structural failures and deteriorating exteriors. Since 2001, the Service Center secured and spent \$11 million, or \$106,000

CONTINUES PAGE 10 »

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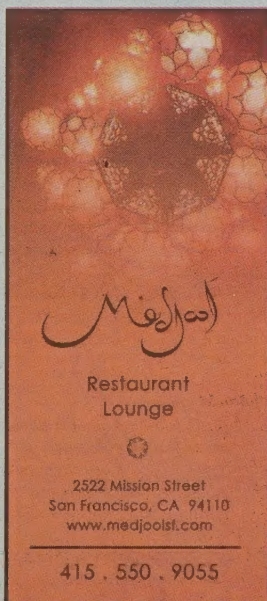
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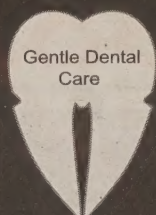
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LETTERS

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per unit, to replace the exterior sid-
ing and shear walls; repair plumb-
ing; make structural repairs to bal-
conies and porches; replace all the
roofs; replace all windows and slid-
ing glass doors; replace lighting fix-
tures (both interior and exterior),
intercom, site security, and land-
scaping; improve site drainage;
resurface all parking lots; repair
structural integrity of the garages;
install a retaining wall on the steep
side of the hill to protect the prop-
erty; remediate mold; install new
kitchen and bathroom cabinets,
plumbing fixtures, and vinyl; carpet
flooring throughout; and paint both
the exterior and interior.

The community room has not
been available, because it is not only
being used as a staging area to facili-
tate the repair work, but also because
it is being remodeled to include a
new kitchen, computer lab, a laundry
room, and barbeque area. In addi-
tion, repairs are underway on a
retaining wall that allows water from
the outside to seep into the room.
All this work will be done (comple-
tion is expected in February 2006)
without an increase in rents to ten-
ants and without displacing tenants.

In these times of booming real-
estate values, it is extremely difficult
to preserve any type of affordable
housing. It is exponentially much
more difficult to do so when the
housing is located on a hillside with
beautiful views of San Francisco
Bay in a neighborhood surrounded
by multimillion-dollar homes.
Articles like "Solidarity Never" do a
diservice to all of us in the afford-
able-housing community who
struggle day in and day out to pro-
vide and maintain decent housing
for those most disadvantaged.
Manuel Horacio Bernal,
vice president for Housing and
Economic Development
*National Farm Workers Service Center
Los Angeles*



FOR THE RECORD

In "Giving Us the Business,"
1/11/06, we misidentified small-
business advocate Scott Hauge as
a member of the Small Business
Commission.

In "Sex vs. Death," 1/11/06, we
inaccurately described the illness
that caused the death of Alan
Kaye's wife. She died of lung cancer.

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Wilbur Storey, Statement of the aims
of the *Chicago Times*, 1861

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PHOTOS COURTESY OF THE UNIVERSITY OF TORONTO

The Supremes on THC

With little notice from the press, the California Supreme Court on Jan. 10 heard arguments in a long-running legal dispute that could have big implications for nonprofits. The saga began in 1998 when landlord attorney Andrew Zacks sued his nemesis, Tenderloin Housing Clinic director Randy Shaw, claiming the THC is flouting an arcane state law requiring that it register as a law firm, that it limit membership to lawyers, and that 70 percent of its clients be poor.

Nonprofit types say the law was intended make it easier for the less-than-wealthy to get attorneys, not to bind do-gooders. If enforced, they note, groups like the ACLU and the NAACP Legal Defense Fund and myriad other outfits would be forced to shirk many of their members. "These groups wouldn't be able to represent their clients," Shaw says. "They'd go out of business."

Zacks and company disagree. "The other side wants to make this about every nonprofit in California, and it's not," says Zacks's partner, Paul Utrecht, who argued the case. "It's about THC. Nobody else operates like they do."

The fight was expectedly bitter, with Shaw claiming that "it's a case based on a vendetta, not legal principles," while Zacks's side says that the THC is overcharging clients. A ruling is pending. (A.C. Thompson)

www.beyondchron.org

www.zulpc.com

Odd couple

Bill Barnes earned his stripes at City Hall as the board aide for fiery leftist supervisor Chris Daly.

The dynamic duo aggressively crusaded against big corporations, greedy developers, evil landlords, and the rest of the downtown power structure: Barnes stepped down, only to unsuccessfully run for supervisor in District 5, the most liberal chunk of the city. So we were a bit surprised to hear he's been hired by Sup. Fiona Ma, who is best known for carrying water for the Chamber of Commerce — and not even doing that particularly well, despite her candidacy for the California State Assembly. (Steven T. Jones)

www.fionama.com

www.janetreilly.com

Merger marches on

Ohio attorney general Jim Petro has decided not to take any action to block the merger of the two biggest alternative newspaper chains — New Times and Village Voice Media — leaving California AG Bill Lockyer as the last public official standing who can still try to stop the deal. And even that is pretty dubious: Lockyer spokesperson Tom Dresslar told us the case is still open, but that a decision may be forthcoming by the end of next week. (Tim Redmond)

Full story at sfbg.com.

Class, this is called a contrast

The San Francisco Board of Education has been getting hammered by parent and politician alike for its hurried approach to closing city schools. The process has featured a few short weeks of public debate and "regional meetings" where people connected to each school slated for closure got a grand total of 10 minutes to

express their concerns.

While the city waits to see if local government will step in with added funds that could delay at least some of the planned closures, another process — one that has been characterized by sloth and nitpicking indecision — is finally wrapping up.

On Jan. 10 the board approved an open-records policy akin to the city's Sunshine Ordinance. We recall that formulating such a policy appeared on a board agenda back in, oh, 2000.

Since then, it's been batted around, scrapped, reintroduced, and debated ad nauseum — before resulting in this policy, for which some board members still had to fight tooth and nail.

The contrast, though, is hard to ignore: Hammering out a policy that would impact district officials (and not all that frequently) requires years of contentious debate, while deciding whether up to 26 schools should remain open is a slap-dash affair. (Tali Woodward)

Bank-whacking

Wells Fargo just can't win. Last month the SF-based corporation was hit by protests from ACORN and other lefty groups against its continuing lending practices that charge poor people higher interest rates — and by right-wing groups including Focus on the Family, which yanked its money from Wells Fargo because the bank offers benefits to its employees' same-sex partners. Actually, it's pretty typical of local businesses: socially liberal but economically conservative. (STJ)

www.acorn.org/index.php?id=2627

www.responsiblewealth.org



PHOTO BY PHYLIS SCOTT

"The people were laughing as they hit me," says Spider Davila (a.k.a. Joel Comford), who seems to have been intentionally flattened by a dark-colored SUV in the Mission District Dec. 17, an attack that left him with a broken arm, five missing teeth, two broken cheekbones, and a jaw shattered into "like 40 pieces." You can donate to Davila's recovery fund here: www.cyclecide.com/beer/2005/31/. Then, just as we were going to press, we got word of another hit-and-run, this one killing queer filmmaker and party promoter Sarah Tucker as she rode her bicycle down Polk Street Jan. 12. For information on either incident, call Inspector Pat Tobin at (415) 553-1641 or the confidential tip line at (415) 575-4444.



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Rep. Nancy Pelosi during a Jan. 14 town hall meeting in San Francisco

ALERTS

By Deborah Giattina

> alerts@sfbg.com

WEDNESDAY, JAN. 18

Education hearing

Join the San Francisco Education Fund and Public Education Network at a forum on the No Child Left Behind Act. Issues raised will be published and distributed to federal, state, and local leaders.

4-7:30 p.m.
San Francisco Public Library, Koret Auditorium
100 Larkin, SF
(415) 912-2233, www.sfedfund.org

THURSDAY, JAN. 19

Exonerated documentary

Come to a screening of *After Innocence*, which follows seven formerly incarcerated men who were eventually exonerated from their convictions in light of new DNA evidence. Money raised benefits the Life After Exoneration Program and Death Penalty Focus. Reception 5 p.m., screening 7:30 p.m. Lumiere Theatre, 1572 California, SF \$35 and up, sliding scale
(415) 243-0143, www.deathpenalty.org

Fair trade tasting

Find out about fair trade rice from Southeast Asia at a tasting held by Ellen Roggemann of Engage and hosted by the Bay Area Fair Trade Coalition. 6:30 p.m., Ritual Coffee Roasters 1026 Valencia, SF Free
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Green Trust kickoff

Help the Dogpatch Neighborhood Association clean up the area's polluted waterfront at a Green Trust event sponsored by Sup. Sophie Maxwell and Mayor Gavin Newsom. 5:30-7:30 p.m. 2255 Third, SF
(415) 822-2301, info@greentrustsf.org

HIV and crystal meth

Attend a screening of *Welcome to My Path*, a documentary about Brady Ralston, who is gay, HIV positive, and struggling with crystal meth addiction. A Q&A period with Ralston and director Mary Janczura follows. 1:30-3 p.m. San Francisco LGBT Community Center, 1800 Market Call for price
(415) 336-0202, www.welcometomypath.com

CONTINUES ON PAGE 17 »

In Melinda's memory

The Christmas Eve death of a homeless woman prompts questions about conditions in one of SF's largest shelters

By Tali Woodward

> tali@sfbg.com

On her very first day at Next Door, a homeless shelter that occupies a nondescript building on Polk Street, Yalaanda Ellsberry met Melinda Lindsey.

"This is my first time in a shelter," Ellsberry told us recently. "And I've found a lot of people are very closed off." Lindsey, however, was open and friendly, and they became fast friends.

Ellsberry knew that early on Christmas Eve, Lindsey was scheduled to catch a bus to go visit relatives near Monterey. So she was surprised to see Lindsey still in bed when the overhead lights were switched on at 6:30 a.m. She shook her friend's shoulders, trying to rouse her.

"For some reason, this particular time, I just knew to check for rigor mortis," Ellsberry said. When Lindsey's hand moved in response, "I thought, good — get that thought out of your head, girl." But when she touched her friend's forehead, it felt cool.

Word of Lindsey's questionable condition spread across the fourth

floor of the shelter quickly. But, said Ellsberry and other residents we interviewed, staff members were slow to react and basically left the residents to try to revive Lindsey on their own. The residents summoned a woman who was staying there who happened to be a registered nurse, and she began to perform CPR.

The nurse, who asked us not to print her name, said she was dismayed to find that none of the standard medical equipment was available — neither face masks for performing CPR nor the defibrillator paddles that can sometimes shock a person back to life after a heart attack.

Forty-three-year-old Lindsey, who had serious heart problems, was pronounced dead soon after the paramedics arrived. Her body lay on the floor, covered by a blanket, for close to two hours before being picked up by the coroner.

Several Next Door residents told us they were horrified by the shelter's response to the emergency. The nurse said that neither of the staffers who were there "would attempt CPR. They didn't even go anywhere near her."



Next Door resident Yalaanda Ellsberry wants change in the wake of her friend's death. | GUARDIAN PHOTO BY LORI SPEARS

Ken Reggio, executive director of Episcopal Community Services (ECS), which holds the city contract to run Next Door, said that based on everything he's reviewed, the shelter handled Lindsey's death

just fine: "I think we had a client who was seriously ill and passed away in her sleep." He added that residents stepped in to perform CPR while a staffer phoned the
CONTINUES ON PAGE 14 »

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Shelter CONT.,

paramedics, but that the shelter's whole staff is "trained in CPR and capable of administering it."

But no matter what exactly happened on Dec. 24, Lindsey's death has prompted some residents to band together and demand that Next Door improve its plans for dealing with medical emergencies. They have appealed to outside groups and city government for help, saying they want to be treated more humanely.

"My thing is," Ellsberry said, "I want to see a change."

Next Door — which used to be known by the catchy name Multi-Service Center North — is one of San Francisco's largest homeless facilities. City officials often hold it up as a model program.

Today the shelter has room for 280 people, divided by gender, and a 30-bed "respite care" program, run in partnership with the Department of Public Health, that's meant for homeless people with health problems. In the past couple of years, Next Door has been transformed into a longer-term shelter where residents can stay up to six months. That alone makes it more appealing than most city shelters, where beds are typically rotated every one to seven days.

Residents we interviewed said their main concern about Next Door is that it doesn't seem equipped to handle medical emergencies. But they had significant gripes about aspects of everyday life at the shelter, including cleanliness and food. And their many and varied complaints had an underlying theme: that staffers often treat residents callously, as though they are something less than human — even when they're dying.

"Workers here talk to us any kind of way because we're homeless," said LaJuana Tucker, who has been living at Next Door for three months. She added that many of the people staying at Next Door are struggling with health issues but that staffers are not very understanding: "If [residents] aren't feeling well and want to lie down, they give them a hard time."

The women we spoke with said the disparaging attitude was also apparent in the shelter's response to Melinda Lindsey's death.

Three days after her apparent heart attack, they told us, shelter director Linzie Coleman set up a "grief meeting." But the residents

who attended say that before their grief was addressed in any way, Coleman emphasized that related complaints were to be handled internally and that residents should not take their concerns to people outside of the shelter hierarchy.

Coleman disputed their account, telling us she stopped by merely "to say that I had gotten their complaints and their complaints would be investigated."

She said first-aid kits and CPR masks are usually available throughout the shelter and just needed to be "replenished" and that staffers treat Next Door's clientele with "dignity and respect."

"I've been here nine years and four months, and we've only had seven deaths at the shelter," she said. "And every one but this last one, the staff has done CPR."

Undeterred by what they say were efforts to silence them, in early January Next Door residents approached the Shelter Monitoring Committee, an oversight panel created by the Board of Supervisors, about Lindsey's death. After taking verbal and written statements from several of them, the committee tried to gather more information from the shelter.

According to a Jan. 9 letter the committee sent to several city agencies, "We immediately contacted the Director to confirm details. Our representative was met with an unprofessional and demeaning attitude and a generally hostile response to his inquiry."

Coleman said she doesn't understand the characterization of her response, but Diana Valentine, who chairs the Shelter Monitoring Committee, told us point blank, "We were treated very hostilely."

More important, she said that when members of her committee

visited Next Door on Jan. 6, they found no first-aid kits or other medical equipment on the floors where most residents stay. When they asked staff people whether they'd been trained in CPR, she added, several said no. And in the short time since Lindsey's death, the committee has received another complaint about a medical emergency at Next Door that "resulted in injury to the resident."

"There's been no training, and there's absolutely no first-aid supplies available — and this is weeks after this woman's death," Valentine said. "We haven't seen any changes, consequences, or accountability."

In its letter, the committee asked the Human Services Agency, the DPH, and ECS to launch inquiries into Lindsey's death, Next Door's general policies and conditions, and how city-funded shelters are supposed to respond to emergency situations.

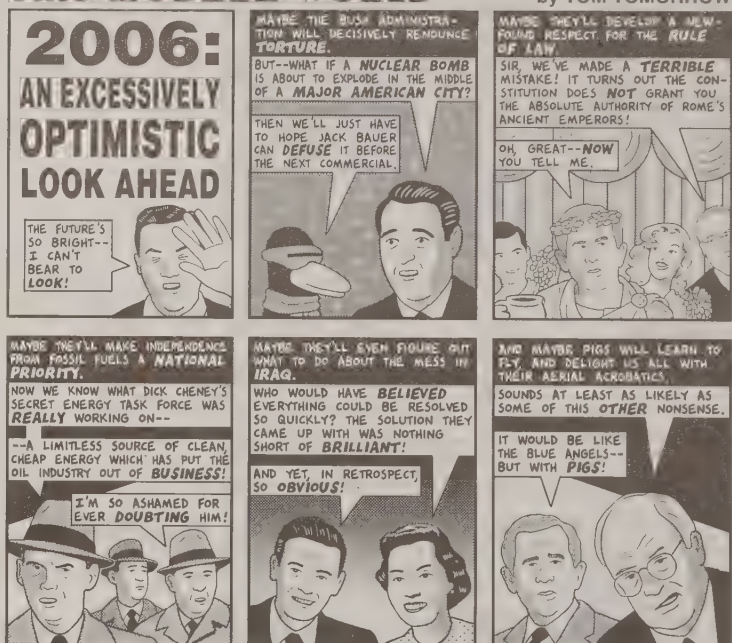
Darius Kayhan, director of Housing and Homeless Programs for the Human Services Agency, told us he's waiting to see a final report from ECS on the Lindsey incident but that, at this point, the HSA has no reason to think anything improper occurred.

Regardless, Kayhan said, "we're going to use what happened as a springboard," by asking the DPH to do a thorough review of the medical protocols, training, and equipment at each and every city shelter. **SFBG**

www.ecs-sf.org/shelters.htm

THIS MODERN WORLD

by TOM TOMORROW



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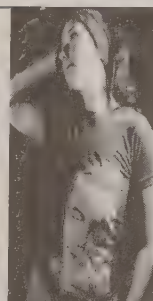
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Evo presidente!

The election of a radical indigenous leader in Bolivia signals a major political shift — for now

By John Ross
> news@sfbg.com

MEXICO CITY — Latin America's estimated 60 million indigenous peoples are on the move, from Tijuana to Tierra del Fuego — but in dramatically distinct directions.

While Mexico's profoundly Mayan Zapatista Army of National Liberation launches a vehement anti-electoral campaign, disusing the political class, eschewing power, and seeking to build autonomous alliances down below, Eva Morales, a 46-year-old acculturated Quechua Indian farm leader, will take power from the top when he is sworn in as the first Indian president of majority-Indian Bolivia.

Morales, recently snapped wearing his ratty old alpaca sweater during an audience with the king of Spain (to the enormous disdain of fashion-conscious diplomats everywhere), has also been photographed whispering in Fidel Castro's ear, conducting an entourage of women leaders of his *cocalero* (coca-growers) federation wearing *polleras* (Indian skirts) through the streets of old Havana, and nuzzling Venezuela's Hugo Chávez before a portrait of Simón Bolívar in Caracas.

More important, Chávez, Morales, and Castro have announced the formation of an anti-imperialist alliance that has Washington plotting counterinsurgency strategies.

In the spring of 2004 this reporter got a weeklong look at Bolivia's unlikely new president in interviews with Morales and his top advisors. The thumbnail portrait that emerged was one of a pragmatic and even opportunistic politico with a wandering eye and a quick tongue. He energetically bashed the gringos to a gringo reporter, charging the United States with "poisoning" Bolivia with transgenic crops and vowing to shut down Washington's embassy for meddling in Bolivian affairs when he came to power.

In a majority Indian country like Bolivia, being an Indian is no big thing. Bolivians are more apt to identify themselves by their class or

occupation — farmer, miner — than as Aymara, Quechua, or Amazonas.

Morales concedes his own ties to "Indian-ness" are tenuous — when I was in Cochabamba, he was relearning Quechua in preparation for the presidential run. The lingua franca of the *cocalero* movement is Spanish.

A bright kid from the dirt-poor altiplano, where the tin mines had all tapped out, Morales moved with his family down to the tropical Chapare in the mid-1970s. Growing coca leaf was the preferred mode of eking out a living for the new arrivals, or *colonos*. By the early '90s Morales had risen from sports director of the *cocalero* federations to a tough energetic leader not afraid to defy the U.S. Drug Enforcement Administration's militarized coca-eradication programs to uproot the sacred Inca plant.

But the *cocaleros'* epic struggle has less to do with the Incas than with defending the *colonos'* hard-won land. Morales's interests have always been more agricultural than cultural.

Morales's installation as Bolivia's first Indian president may well prove to be a classic case of not wishing for what you want lest you get it. He and his bookish VP, Alvaro García Linera, will soon find themselves enmeshed in a baffling tangle of "arrangements" with the usual suspects — the World Bank, the International Monetary Fund, the World Trade Organization, and the White House.

As leader of the *cocaleros*, Morales could not even obtain a US visa because the US embassy in La Paz had him pegged as a "narcoterrorist." Now he is holding cordial meetings at the embassy he once vowed to close with his old adversary, US ambassador David Greenlee, once in charge of DEA enforcement and eradication programs in the Andean republic. Although Greenlee insists that Morales comply with the DEA's "Zero coca" mandates, Morales can ill-afford to disaffect the *cocalero* federations that brought him to power.

Morales is similarly sandbagged by Bolivia's other great resource: natural gas, the second most important reserves in the Americas. To his left,

the Bolivian Workers' Confederation, historically the most militant such aggregation on the continent, and the municipal councils of El Alto, the ragged city of 700,000 Aymaras overlooking La Paz from whence the overthrow of two out of the three last Bolivian presidents was hatched, have given Morales three months to nationalize the nation's natural gas resources. He, instead, opts for a 50-50 split with transnational energy titans like Spain's Repsol and France's Total and recently toured Europe to assure the CEOs that expropriation was not on his agenda.

Morales is pushing a constitution that would enshrine autonomy as a central principal of governance. But autonomy in Bolivia is a two-edged sword. The wealthy, white province of Santa Cruz in the east has long been a seedbed of secessionist sentiments. With major oil and gas holdings in Santa Cruz and neighboring Tarija, Morales cannot allow the local oligarchs a free hand.

Strategically accessible from Paraguay, where the United States has an airbase and ready strike-force capability, Santa Cruz could also provide an open door to CIA sabotage, military incursion, and the capture of Morales on drug-trafficking charges (à la Panama's Manuel Noriega) should Bolivia's new president prove too troublesome for the Bush White House.

All over Latin America, where the pendulum has swung from neoliberalism to social democracy, the people are finding the changes to be disappointingly cosmetic. What with a dozen presidential and parliamentary elections on tap in Latin America in 2006, the debate between Morales's taking power from the top down and the Zapatistas' efforts to build it from the ground up will have hefty resonance from Tijuana to Tierra del Fuego this year. **SFBG**

John Ross is the author of three prize-winning volumes on the Zapatista rebellion and is working on a fourth, *Making Another World Possible — Zapatista Chronicles 2000–2005*.

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Making a splash

The country's first male synchronized swimming team breaks one barrier, but others remain

By Kristina Peterson
✉ news@sfbg.com

"One, two, three, four — squeeze your butt, Paul! — seven, eight," coach Suzanne Baker says into the microphone, pacing the poolside deck and counting the beats to a techno remix of "Another One Bites the Dust."

The members of Tsunami Tsynchro are in the water doing leg splits in the air. The first time they try it, legs bash into heads. "OK, OK, I can fix this," says Baker. She has them add more space by pushing off each other's shoulders with their feet. They practice the new move repeatedly. "Again. Under. Again. Under," Baker commands.

Tsunami Tsynchro is the country's first — and right now, only — male synchronized swimming team. It grew out of the Tsunami Swim Team, a gay and lesbian masters team, started two years ago as a synchro team for gay men (though it now includes several women).

They practice twice a week, today holding their underwater positions with the help of empty milk containers. "The bottles force you to find your body mass," Baker explains as they work to mobilize their bodies. The team is preparing its technical routine, a 90-second display of its most difficult moves that will be performed at this summer's Gay Games in Chicago, where Tsunami Tsynchro will compete for the first time, alongside all-women's teams.

It will be a big summer for the team, but it could've been bigger. In August the XI Fédération Internationale de Natation World Masters Championships are coming to the United States for the second time ever, but the Tsunami team isn't allowed to compete. When the Bay Area hosts the FINA Championships at the Stanford Aquatic Center, the nation's first male synchro team will be just a Caltrain ride away from the bleachers, but a lot farther from being permitted into the pool.

Image problems

Synchronized swimming combines rigorous physical exertion with the

demands of polished performance. During routines, swimmers can't touch the pool's walls or bottom at any time. They spend a good portion of each routine with their heads underwater and bodies vertical, being judged on how high their legs reach. Coach Baker compares performing a synchro routine to "having to race a 400 individual medley in swimming, holding your breath every third lap, and smiling the entire time."

Stephen Houghton comes to the team with a history of Iron Man competitions and a seven-day stage race across the Sahara desert. He says synchro is tougher, and credits his one advantage not to his years of endurance sports but



Tsunami Tsynchro members practice their routine for this summer's Gay Games. | GUARDIAN PHOTOS BY LOR SPEARS

rather to his ballet training as a kid. "It gave me flexibility, and the ability to count to eight. You'd be surprised how many men can't count to eight."

Underwater, the swimmers

have to do more than count and hold their breath; they also have to control their heart rate. "If you're pumped up and excited, you burn up all your oxygen," says Stuart Hills, a brown belt in tae kwon do and a former competitive swim-

mer. "You have to get into a relaxation state."

Pool time can be perilous too. Complicated lifts can lead to injury — bloody and broken noses, for example, and one bad incident involving a knee splintering a set of

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goggles. But during the routines, the difficulty of the sport has to melt away from the performance. "It's tough," Hills says, "but you're supposed to make it look easy."

Image is key to synchro — in a couple of ways. On the one hand, swimmers are judged by the attitude they project during routines; on the other, they must fight the image problem that has hindered their sport's mainstream acceptance.

Synchronized swimming is a sport almost defined by the mockeries made of it, including the classic *Saturday Night Live* skits involving a pair of male synchronized swimmers, one wearing floaties. You're more likely to find synchro on Comedy Central — in movies ranging from *Austin Powers* to Mel Brooks's *History of the*

and practice routines, all the team members must be present.

"This is in no way an individual sport," says Baker.

If new synchro teams are rare, new male synchro teams are even more elusive, the white tiger of aquatic sports. It's not a sport in which men find it easy to participate. When Wheeler created his Match.com profile, he debated whether or not to put down synchronized swimming as one of his hobbies. As it turned out, Wheeler began dating Kurt Kleespies, a longtime swimmer, who's now the newest member of the team.

Officially, men aren't welcome under the sport's highest guidelines. Though they are allowed to compete domestically under US Synchro rules, FINA, the worldwide governing body of aquatic sports, doesn't allow men to compete at an international level.

"In theory," Baker admits, "women shouldn't compete directly with men." At the Olympic level, she says, the rule makes sense since men have the capacity for greater strength. But at the masters level, she argues, the genders are much more evenly matched. Most women competing at the masters level have been longtime synchro swimmers. The men are almost all beginners. And when they're starting out, she says, men face several significant barriers: "Women tend to be more flexible. Men are denser and therefore less buoyant. These guys are all trained swimmers. . . . They were sinkers from the get-go."

No men allowed

More than 8,000 international masters athletes will hit the Bay Area in August for the FINA championships in swimming, diving, water polo, and — for women only — synchronized swimming.

Because of the FINA rule, the World Masters Championships can't allow men to compete. "We are all for people competing in whatever sport they want to compete," says Anne Cribbs, chair of the Bay Area Sports Organizing Committee and executive director of the FINA championships. She supports male participation in the sport if approved by FINA, but can't permit it in international competition until it's officially accepted.

Not so long ago, the rule seemed poised for change. "In 2000 I thought it might happen," says Don Kane, competition director for synchronized swimming at the

World Masters. Five years ago a proposal was brought before the FINA General Conference to allow men to compete. It was passed by the FINA Congress, but then overruled by FINA president Mustapha Larfaoui, from Algeria, and FINA executive director Cornell Marculescu, from Romania, who cited a lack of male teams. Or, as Kane suggests, concerns by "male-dominated cultures."

The prospects for men competing internationally are not bright in the immediate future, Kane surmises. At the Athens Olympics, Larfaoui had the FINA rules changed so he could run for office again, and Kane doesn't foresee the synchro rules changing under his command.

As for the Tsunamis, "we thought about registering as a female team and trying to pass as women," coach Baker jokes. She turns serious, though, saying, "These guys are doing a lot of hard work. They should be allowed to compete."

The team is hoping to put on an exhibition routine, though they'll need FINA permission even for that. But Tsunami board member Brad Hise is optimistic about their chances, saying, "This is the Bay Area; men do things here that people don't typically associate with us."

Synchro is a sport of physical challenge, artistic movement, jazzy music, gender conflict, and international cultural clashes. And one more thing, says Stevens: It's also a sport of total surprise. "People disappear underwater, and you think, what will they do when they come up?" **SFBG**

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NEIGHBORHOOD BUSINESS

Off the rack

Local microentrepreneur starts a
 T-shirt line to pay for his top surgery

By Forrest Caskey
 > biztips@sfbg.com

Here in the Bay Area a local resident has found an innovative way to take something off his chest and put it onto yours.

For Jackson Bowman, gender has never been spelled out as chromosomally clear as XX or XY. Bowman, a female-to-male transsexual, has been taking hormones for five years to even out the paradoxical nature of his biology.

Through city clinics such as the Tom Waddell Health Center, Dimensions, and the Castro-Mission Health Center, Bowman has been able to fill his \$200-a-bottle testosterone prescription for free, but so far he has found no outside help in covering the costs of a much-desired chest reconstructive surgery.

"I want to create a physical alignment between how I see myself and how others see me for comfort between my mind and body," Bowman says. "Also I just want to feel like I look good, and have others think I look good too."

The city of San Francisco, being the first metropolis that recognizes a transgendered individual's need to transform as more than cosmetic, covers the tab for city employees to go through sex-change surgeries and hormone therapy. For those not working directly for the city, the price for change can be a financial burden.

Chest reconstructive surgery ranges from \$5,000 for a keyhole procedure, a small incision around the areola for individuals smaller than a B cup, to \$8,000 for a radical mastectomy, a double incision surgery for those supporting bra sizes further down the alphabet.

In order to cover the high cost of his surgery, Bowman has taken his creative spirit and desire for trans community awareness and come up with some pretty catchy designs to convey his message. Under the banner No Rack Jack (www.cafepress.com/norackjack), T-shirts, tank tops, polos, pillows, thongs, tote bags, trucker hats, coffee mugs, and magnets featuring Bowman's designs are available.

One of Bowman's more popular and innovative creations features

the slogan "No Rack Jack" placed underneath a drawing of a deer, its antlers formed by a dotted, ready-to-cut outline. Just as that deer might be yearning to get those things off its head, so Bowman wants to relieve himself of, well, you get it. Another high-selling design, also a drawing from Bowman's creative reservoir, displays an intersecting syringe and scalpel bordered by the words "Self Made Man."

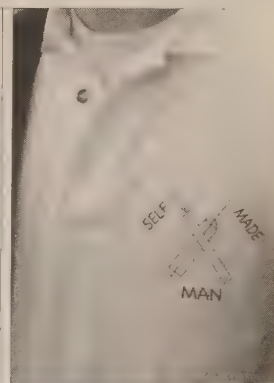
Bowman's merchandise is available through an online service called CafePress.com, which charges no overhead fee, a valuable amenity for aspiring entrepreneurs who are short on beginning capital. The artist only has to submit the design, and CafePress.com supplies the actual merchandise and charges only a small base fee for each item sold.

With thousands of artists competing on the crowded CafePress.com for exposure, recognition can become hard to obtain. Bowman's been tapping into the tight bond of the transgender community for support and exposure. Trans-oriented listserves and Friendster have been effective online tools in spreading the word about his product, as has handing out business cards to be displayed at local clothing stores, such as Seventh Heart, that want to help him spread the word.

Once Bowman raises the money for his chest reconstructive surgery, he plans to continue selling his products through CafePress.com and would eventually like to use his profits to start a nonprofit, raising money for other individuals who desire surgery for the same physical-to-mental cohesion.

"I want to create visibility," he says. "There is a gap in our community in terms of support for the trans community. San Francisco has some support with subsidizing hormones, but in most other places this is not available. Oftentimes support is overlooked, and I want to help... those who can't afford the procedure." **SFBG**

www.cafepress.com/norackjack



Jackson Bowman models a shirt from his No Rack Jack line. |

GUARDIAN PHOTOS BY LORI SPEARS

BIZ TIPS

MAMACITA RESTAURANT

2317 Chestnut, SF

415-346-8494

www.mamacitasf.com

Your first indication that Mamacita Restaurant, which opened last November, is not your typical Mission-style taqueria is the absence of burritos. Owner Nate Valentine describes what he serves as "authentic Mexican food meets San Francisco cuisine." The restaurant makes its tortillas, tamales, and quesadillas by hand every day and prepares all of its sauces from scratch using the freshest ingredients. A favorite dish is chilaquiles, tortilla chips tossed with chipotle sauce, chicken, and bell peppers. The establishment serves breakfast, lunch, and dinner, so diners can enjoy three square meals a day. (Kristina Peterson)

SIBBY'S CUPCAKERY

716 South Railroad, San Mateo

By appointment only

415-613-4373

www.sibbyscupcakery.com

Sibby's cupcakes are not your average fourth-grade-birthday-celebration cupcake, unless you went to school with Sibby Thomsen, who has been baking since she was four years old. The frosting tops come in mouthwatering colors and the cake bottoms are equally decadent. The cupcakery is offering 50 percent off delivery charges this month. Flavor of the month is Mmm Good Mocha Coffee. (Christina Dillmann)

Good fakes

By Annalee Newitz
✉ imaginary@techsploitation.com

TECHSPLIOTATION Nancy Reagan is probably indignant about South Korea.

The former first lady, who in recent years has become a huge advocate of stem cell

research for treating (surprise) Alzheimer's, must be reading apologetic editorials by *Science* magazine's editor in chief and gritting her teeth.

That venerable magazine is responsible for publishing articles by Woo-suk Hwang, whose groundbreaking work on stem cell therapies has made him a megastar in South Korea's scientific community. Unfortunately, those stem cell studies turned out to be fake and creepy. Not only were some of the research results forged, but apparently the cell samples were also taken from female lab assistants.

Honestly, the whole give-me-your-eggs thing wouldn't bug me so much if it weren't for the fact that this debacle means we're not as far along with stem cell therapies as we thought a few months ago. I'm less disturbed by creepy science than I am by bad or fake science. Go ahead and pull a Dr. Jekyll if you want — as long as you don't hurt anybody, I'm there. I'll be the first to read about how you injected yourself with something that turned you into Spencer Tracy with bad makeup.

I guess that's why I've been so bemused by another bizarre fraud scandal in the publishing world. JT Leroy, a rising literary star whose gender-fucked magic-realist novel *Sarah* earned him fans among Hollywood glitterati as well as dispossessed teenagers everywhere, has been unmasked. Instead of being an abused boy hustler whose tragic childhood nearly drove him mad, JT, it turns out, is a hot goth chick named Laura "Speedie" Albert. Since one of the main ways JT reached out to his fans was via his Web site and e-mail list, this news is breaking the Internet in half. Tales of betrayal are filling up Blogspace and spilling over into column inches in the *New York Times*.

Among many of my geeky friends, the Korean stem cell scandal has been eclipsed by the JT scandal. You'd think JT had somehow faked his literary talent instead of simply masking his true identity. I mean, what difference does it make if JT is a girl or a boy? Why should we care whether he's the victim of abuse or

merely a person whose writing about being abused is good enough that we could easily believe it was inspired by true experiences? It's not like he managed to convince one of the world's most respected science journals to print a pack of lies based on faked research. JT writes fiction. He doesn't need to do real-life research to back up his stories. Therefore it's no betrayal when it turns out he didn't.

And it's not like JT's novels had the power to change the course of medical research. Though, in fact, his novels probably did change thousands of people's lives, and they still can — even if he's just a girl who lives in San Francisco with her boyfriend and son.

OK, I'll admit it. I'm one of the many people JT phone-stalked. He'd call me once in a while and talk about his work, sounding like a cross between Michael Jackson and Dolly Parton. Turns out a lot of us got these calls — my old pal Cara Bruce used to get them; Susie Bright and Ayelet Waldman have both written online about getting them too. All of us agree that the calls have been at times annoying and/or creepy. But as I said, creepy isn't a problem. If you can do something amazing without hurting anyone — whether that's science or literature — go for it.

I think our culture has become so confused about the difference between scientific realities and fiction that we've lost sight of what both things are supposed to do. Science should teach us about what we can do in physical reality. It doesn't, for example, allow for the discussion of what a possible spiritual entity might have done if he or she had had the ability to design the universe intelligently. Nor should science have anything to say about issues like whether it's good or bad to have sex or create families in certain ways.

Fiction, on the other hand, can do all of these things and more. It pushes us to stretch our imaginations, to consider what it might mean for gods to make worlds and for little boys to be abused. Fiction may be a pack of lies, but it can push us to make new scientific discoveries, or to change the way we think about our children. Hwang did fake science, but JT doesn't write fake fiction. His work does all the things fiction should do — including, sometimes, forcing people to remember that imagination is not the same thing as real life. **SFBG**

Annalee Newitz is a surly media nerd who'd rather be crank-called by JT than Woo-suk.

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



THIS WEEK JAN. 18-24, 2006

By Johnny Ray Huston
✉ johnny@sfbg.com

"And then she became the sad Carlotta..."

Dig into local lore and you'll find *Vertigo's* Carlotta has roots in a tale by Ambrose Bierce. But in *Celluloid San Francisco: The Film Lover's Guide to Bay Area Movie Locations* (Chicago Review Press), Jim Van Buskirk and Will Shank study San Francisco cornerstones rather than lore, writing about sites used in films ranging from *Flower Drum Song* to *By Hook or by Crook*. Van Buskirk is a librarian at the SF Public Library — a fine place for a scene. Shank has a home in Bodega Bay, home of Melanie Daniels.

In other bookish news, if you'd like to see a picture of a gourd that looks like Richard Nixon, by all means hunt down Jeffrey Vallance's *My Life with Dick* (BuK; www.bukamerica.com). The writing is hilarious too. **SFBG**



Look for these
arrows throughout
the paper for
shows, films,
events, exhibits,
and performances
we recommend.

WEDNESDAY JAN. 18

MUSIC

This Song Is a Mess but So Am I

Wrenched-out laptop punkers — in the vein of Xiu Xiu and the abrasive, overdriven Kid 606 — are the brothers-in-arms of This Song Is a Mess but So Am I, a.k.a. Freddy Rupert. This Song Is a Mess uses 8-bit tweedling, distortion, and spilt-out emotion in each performance, making music that generates wonder and disdain among its listeners and showing that the project's name is spot-on. Rupert's music lends palpable chaos to the once overly cerebral and abstract genre of electronic composition. (Sean Patrick Maylone)

With Swann Danger, Midnight Laserbeam
9:30 p.m.
Hemlock Tavern
1131 Polk, SF
\$6
(415) 923-0923
www.hemlocktavern.com

ART

"New Resolutions in Clay"
The Community Arts Program
at Central City Hospitality

House offers a means for homeless and low-income individuals in the Tenderloin to remain creative and artistic members of the community.

The program provides not only free material and space for art-making, but also workshops for instruction and exhibits for final display of art produced in the studio. "New Resolutions in Clay" displays sculptural and ceramic works by Community Arts Program members that represent the creators' expectations and ambitions for 2006. Participating artists appear at the opening reception. (Sarah Han)

Runs Jan. 18–30, Daily,
11 a.m.–7 p.m.
Reception Fri/20, 5:30–
6:30 p.m.
Ruby's Clay Studio and Gallery
552A Noe, SF
Free
(415) 437-1642
www.hospitalityhouse.org

THURSDAY JAN. 19.

FILM

Cruising

With America from here to yon-

der in the throes of *Brokeback Mountain* heartbreak, the time is more than right for a one-night revival of sleazy, cock-crazy *Cruising*. William Friedkin's movie provoked gay outrage — at least partly for good reason — when it first brought fisting bars to the local movie house in 1980. Today, its relentless bad vibes, its slick, black pools of city-at-night atmosphere, and its music — check out the Germs' "Lion's Share," even if you can't bring home the hot soundtrack — have aged better than your average handlebar-mustached clone. The Castro Theatre urges you to put the hankie code to use when you attend tonight — just be careful in the underbrush if you opt for some postscreening trolling. (Johnny Ray Huston)

7 and 9:15 p.m.
Castro Theatre
429 Castro, SF
\$5.50–\$8.50
(415) 621-6120
www.thecastrotheatre.com

MUSIC

Espers

When the pixie dust clears from the psych-folk revival of the last few years, Philadelphia's Espers will be recognized as one of the

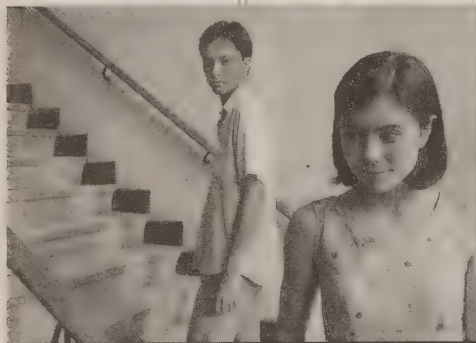
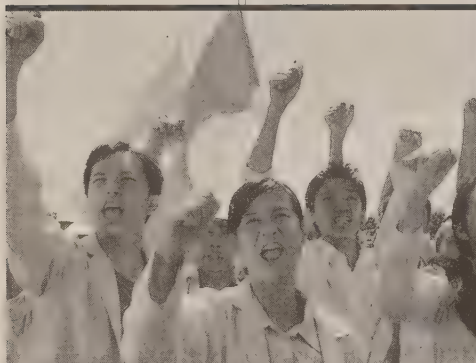
scene's lynchpins. The band nails the wooden folk sound first concocted in '60s England with drowning cello tones and open guitar chords combining to create the musical equivalent of a hazy daydream. Their most recent album, *The Weed Tree* (Locust), is largely a covers affair that mixes the band's stirring versions of oft-performed traditional ("Black is the Color"), with nods to their '60s forbears (Michael Hurley's "Blue Mountain" and Nico's "Afraid"), as well as a couple of genuine oddities (Blue Oyster Cult's "Flaming Telepaths"). While many a bearded sky-gazer is sure to hop aboard another trend once psych-folk runs its course, Espers seem in it for the long haul. (Max Goldberg)

With Vetiver and Feathers
9 p.m.
12 Galaxies
2565 Mission, SF
\$10
(415) 970-9777
www.12galaxies.com

FILM

Gie

Riri Raza's *Eliana*, *Eliana* won huge praise from critics. For a follow-up, the director has ambitiously opted to take on the his-



torical epic format — specifically, his new film tells the tale of activist Sue Hok Gie, examining his Saturn-return life-and-death story in relation to Indonesia's political upheavals. *Gie* hasn't garnered quite the same praise given to *Elana*, *Elana*, but lead actor Nicholas Saputra has been heralded as a superb actor. (He's also very handsome in person, as a director and I agreed during a boat ride at a recent fest.) You can decide for yourself at these screenings, which are part of a showcase devoted to the Best Foreign Language Picture category of this year's Academy Awards. (**Huston**)

8:30 p.m. (also Sat/21, 1 p.m.)
Christopher B. Smith Rafael
Film Center
118 Fourth St., San Rafael
\$9.25
(415) 454-1222
www.cafilm.org

FRIDAY JAN. 20

MUSIC

Boyskout

With a sound that makes a melancholy union of Sleater-Kinney and Joy Division, the

five-woman power combo Boyskout have tapped into a darker, dancier guitar pop. On numbers like "Suicide" and "Secrets," singer Leslie Satterfield's mysterious lyrics hint at peril and confusion while hanging on to glints of hope. Formed in 2001, the group features Christina Stanley's icy keyboards, Piper Lewine's muscular bass, Jennifer Chochinov's jagged guitar, and Ping's inventive drum rhythms. If you missed their '03 Jeff Salzman-produced *School of Etiquette* (Alive), fear not, a dynamic new album is nearly finished. The quintet returns from a 12-date German tour to play tonight's bill presented by *Panache* and *Performer* magazines. (**Tomas Palermo**)

With Hey Willpower!, Shellshag, and Experimental Dental School
9 p.m.
12 Galaxies
2565 Mission, SF
\$8
(415) 970-9777
www.12galaxies.com

SATURDAY JAN. 21

While many a bearded sky-gazer is sure to hop aboard another trend once psych-folk runs its course, Espers seem in it for the long haul.

MUSIC

Vagenius

Every bit as tantalizing as their name suggests, Vagenius aren't afraid of the sort of slippery pop hooks that would be perfectly at home playing over the '80s-movie montage of your dreams. The Los Angeles trio slinks and swoons onstage, towing a straightforward blend of new-wave influences (multi-instrumentalist Jared Smith even manages to channel Dire Straits to great effect) that allows for the sex appeal to come front and center. Plain and simple, this is a band that makes for a great night on the town; after all, it's not every evening there's a keytar abound to facilitate your fun. (**Goldberg**)

With Nous Non Plus and Giant Value
9 p.m.
Hotel Utah Saloon

500 Fourth St., SF
\$10
(415) 546-6400
www.hotelutah.com

SUNDAY JAN. 22 MUSIC

Mad Professor and the Ariwa Posse

No producer has taken reggae music further than the UK's Neil Fraser, a.k.a. Mad Professor. Since 1982 Fraser has created an anything-goes, echo-drenched, sample-filled universe of roots reggae vocal and instrumental dub albums on recordings like the multichapter *Dub Me Crazy* series, and with singers like Sandra Cross and DJ Macka B. In 1995 Fraser remixed Massive Attack's entire *Protection* album; the same year, he put out *It's a Mad, Mad, Mad, Mad Professor* (Ras) and *Black Liberation Dub Chapter 2* (Ras), and with 40

solo works, he's indisputably dub music's most prolific producer. Bespectacled and serious behind his mixing board, ADAT tape machines, and custom filter effects, Fraser looks every bit the part of the nutty scientist improvising his way through unpredictable music experiments. He is joined onstage by Joe Ariwa and roots singer Aisha. (**Palermo**)

With DJ Sep
9 p.m.
Elbo Room
647 Valencia, SF
\$20
(415) 552-7788
www.elbo.com

MONDAY JAN. 23

LECTURE

Margo Jefferson

You don't have to be a Michael Jackson fan to feel sorry for a man who has gone from a

CONTINUES ON PAGE 24»

From left: Rick Millér performs in *MacHomer* (See Tues/24), Boyskout play 12 Galaxies (see Fri/20), *Gie* screens at the Rafael Film Center (See Thurs/19), Espers play 12 Galaxies (see Thurs/19).

PHOTO CREDITS, PAGE 22:

PHOTO OF RICK MILLER IN

MACHOMER BY MICHAEL COOPER.

PHOTO OF BOYSKOUT BY

ASHLEY NUNN

Elbo Room

Wednesday January 18, 9pm \$8
THE LOVE DRUNKS
 (ALIVE RECORDS),
THE TANTRUMS,
THE STRUTS

Thursday January 19, 10pm \$8
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JESUS DIAZ Y SU QBA

Friday January 20, 10pm FREE
SPEAKEASY
 SOULFUL BEATS & FUNKY TREATS
 FEAT: DJ'S VONKA & B-LOVE

Saturday January 21, 10pm \$8 adv \$10 door
SHOTGUN WEDDING QUINTET WITH
DJ MONOPHONO
 (CENTIPEDE) (CB RECORDS)
AND DJ PLATURN
 (OAKLAND FADERS)
 ADV TIX: TICKETWEB.COM

Sunday January 22, 9pm \$15 adv/\$20 door
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MAD PROFESSOR & THE ARIWA POSSE
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 (THE HIGH PRIESTESS)
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BOCA DO RIO

Wednesday January 25th, 9pm \$5
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Mon 1/30
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Tue 2/7
MINGUS BIG BAND
 Wed 2/8

Tue 2/9
STEVE TYRELL
 Tue 2/12

Mon 2/13
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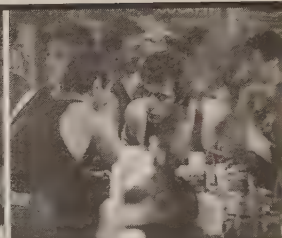
Tue 2/14
 Heart & Soul: A Valentine's Celebration with
KITTY MARGOLIS

Wed 2/15
PONCHO SANCHEZ LATIN JAZZ BAND
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PICKS CONT.

respected icon to a pop-culture joke. And if you're not sympathetic, you're either somewhat curious about, disgusted by, or tired of Jackson's numerous controversies, misfortunes, and idiosyncrasies. But how many of Jackson's foibles and follies are intrinsically tied to our own shortcomings, perversions, and insecurities as a society? In her debut book, on Michael Jackson, *New York Times* culture critic Margo Jefferson offers insightful social commentary in a look at the life and times of one of our culture's most fascinating figures. (Han)

8 p.m.
 Herbst Theatre
 401 Van Ness, SF
 \$18.50
 (415) 392-1400
 www.cityboxoffice.com

TUESDAY

JAN. 24

THEATER

MacHomer

In the summer of 1995, Canadian multidisciplinary performer and first-class mimic Rick Miller regaled fellow cast members during a touring production of *Macbeth* with a solo rendition of the play as performed by the cartoon characters of *The Simpsons*. A decade later the little cast-party-joke-that-could has become the comedic juggernaut that can't stop. Touring for a triumphant 10th year, writer-performer Miller's deviously deft, deeply ridiculous tour-d'oh-force, *MacHomer*, begins to look almost as timeless as the great artistic achievement on which he builds, or its universally esteemed creator, Matt Groening. (Shakespeare's done a good job too.) And auguring by last year's appearance at CalShakes, one foresees the full horror of *Macbeth's* ghostly, blood-drenched tragedy once again eliciting peals of hysterical laughter, general tittering, and much quaffing of Duff. So all's well that ends well, or not. (Rob Avila)

Opens Tues/24, 8 p.m.
 Runs Jan. 24-29; Jan. 24-27, 8 p.m.; Jan. 28, 7 and 10 p.m.; Jan. 29, 2 p.m.
 Roda Theatre
 2015 Addison, Berk.
 \$30-\$35
 (510) 548-9666
 www.calshakes.org

MUSIC

Lichens, Daniel Higgs
 Robert Lowe's past as a member of

Chicago's 90 Day Men does nothing to prepare one for Lichens, his solo entity. The last time Lichens played the Hemlock Tavern with Kranky label-mates Growing, Lowe's guitar and vocal-based loops and meditative presentation seemed out of place in a busy bar. The building sounds and closed eyes felt more like a spiritual quest than a dilettante dabbling in delay effects. This bears out in the burly growls and hymnal purrs of Lowe's 2005 self-released CD-R *For Fuzzy Logic* and fits in well with the epic jaw-harp mastery of Daniel Higgs. I've praised Higgs in these pages in the past, but it bears repeating: A hirsute mystic and leader of the cult group Lungfish, Higgs bridges the gap between the Gilman set and faerie folk with his jaw-harp performances. (George Chen)
 With Feathers
 9:30 p.m.

Hemlock Tavern
 1131 Polk, SF
 \$7
 (415) 923-0923
 www.hemlocktavern.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

LOCAL ARTIST:

Joanna Zjawinska



TITLE OF PIECE: *Life Is a Cabaret, Monsieur!*

THE STORY: Zjawinska was born in Poland and has been painting since the age of six. She moved to San Francisco in 1979 and has been living in Haight Ashbury for the past 20 years. She paints with oils and watercolors. Her models are composites of different ladies in fashion and film. In May 2005 Zjawinska's show "Feminism Passed Her By" was in the windows of Saks Fifth Avenue on Post Street in San Francisco.

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 * (415) 398-1501 *
 * GREEN SPORTS BAR *
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The Glow

THURSDAY, 1/19 • 9 PM \$6
THE SPEAKERS
Matt Bauer
in LR

FRIDAY, 1/20 • 9 PM \$7
GENRE PEAK
Peter James
Christian Kiefer

SATURDAY, 1/21 • 9 PM \$10
NOUS NON PLUS
Vegenius
Glant Value

SUNDAY, 1/22 • MATINEE SHOW 3:30 PM \$12
JAKE SHIMABUKURO

EVENING SHOW 9 PM \$6
ALEX KARWEIT
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Event Elroy

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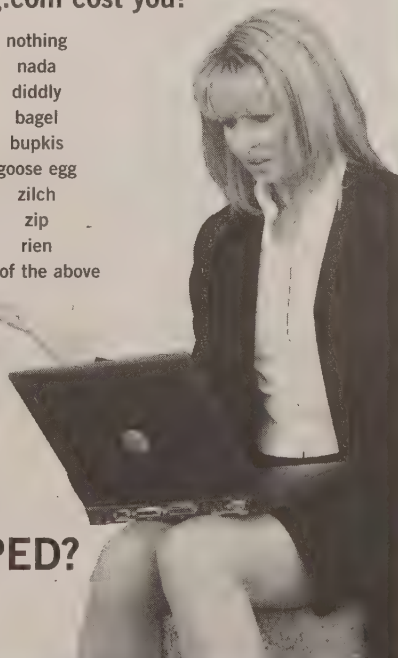
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trash pop culture news, notes, and reviews



The Lord's popcorn

Taste the *Spear* and believe in the Lord?

The market for *Left Behind: The Movie* and its sequels may, as yet, be limited to the born-again set, as well as anyone who once subscribed to *Tiger Beat* and wonders what Mike Seaver has been up to lately. More mainstream are *The Passion of the Christ* and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, both bona fide Hollywood hits. Hey, Christianity rules the White House, so why not the cineplex?

The next round comes with *End of the Spear*, an indie venture alighting in theaters January 20. With no Mel Gibson or *Shrek* pedigree to lure in filmgoers, *End of the Spear* faces an uphill battle. Churches may be planning to buy out entire theaters for their congregations, but can it cross over? Will average folk really want to see this movie, which is endorsed by no one less than Jerry Falwell?

Though I'm not overtly religious myself, I do believe people should be able to worship whatever they want, as long as they don't shove it down anyone else's throat. (However, I also believe anyone who preaches homophobia or the subordination of women has a clear-cut case of asshole-itis.) So I viewed *End of the Spear* not as a member of its core audience (or, to use new terminology I learned at the Christian-packed screening, "God-followers") or even its outreach target ("nonbelievers").

Here's what you get when you go see *End of the Spear* and you aren't looking for a religious experience: a drama based on a striking true story. In 1956, five white missionaries in Ecuador were killed by a notoriously fierce indigenous tribe. A few years

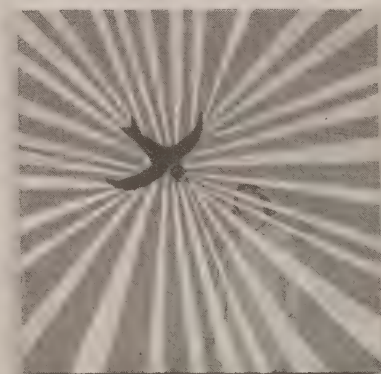
later, a sister and several wives of the slain men made contact with the tribe, eventually teaching them how to live without violence and converting them to Christianity. It's hard to disparage the idea that forgiveness — and a fair amount of female empowerment — can actually win out over dudes-with-weapons blood vengeance. Of course there's also the icky, native-people-losing-their-culture angle, explained away by portraying said culture as so unbelievable abhorrent (early on, an infant is speared midskirmish) that God-following is the only sane way out.

Still, *End of the Spear* tries to be somewhat sensitive (though it was filmed in Panama, members of the Ecuadorian tribe served as on-set advisors; apparently they were convinced to let their pro-peace story be told after hearing of the Columbine shootings). The Jesus message is actually downplayed somewhat — it's there, but this ain't *The Passion*. As cinema, it's not really that remarkable; first-time director Jim Hanon lets some pretty heinous overacting sneak in. (Side note: One of the film's neophyte producers had never even been in a movie theater before making *End of the Spear*.)

Here's something to chew on, though. The film's biggest-name star is Chad Allen — a former teen dream (of near-Kirk Cameron proportions) who is today very much out and proud. His presence suggests there must have been at least one open mind lurking behind the scenes of *End of the Spear*. That fact alone, if nothing else, deserves a tiny amen. (Cheryl Eddy)

THE MIX

- (1) Listening to Heart at the DJ bench, "Peer Pleasures I" opening, Yerba Buena Center for the Arts
- (2) "Repo Man" from the Coup's *Genocide and Juice* (Wild Pitch)
- (3) Suzanne Kleid at the Progressive Reading Series, Make-Out Room
- (4) 7 *Deadly Sins* fire opera, the Crucible
- (5) Emmylou Harris, *Pieces of the Sky* (Rhino/WEA)



The Royal Art Lodge, *Untitled*, 2005, from "The Life Span" series | IMAGE COURTESY OF THE ARTISTS

trash

The great Santino?

We're only about halfway into the new season of *Project Runway*, and yet how far we have traveled. We've seen Nick design a great outfit for Barbie. We've seen Andrea's waterworks. We've seen Daniel Franco follow his bliss right out the door. We've seen Chloe imitate Diane von Furstenberg to the latter's delight, and witnessed the inept Marla dare to sell Nicky Hilton a weak knockoff of a dress she already owned. Best of all, we've watched Santino preen like a sore winner, fume whenever he doesn't claim victory, and make Michael Kors's nostrils flare like a Warner Bros. cartoon pig's. MTV's *The Gauntlet* may be overrun by 'roid-rage freaks, but it doesn't have a single Santino — even if he doesn't win the competition, he's easily the "reality" TV character of the winter, spring, and fall seasons (and I still think his designs are overly fussy).

This week, in a fit of pre-Olympics publicity, the gang will design skating outfits for US ice princess Sasha Cohen, who may not be worried much about Michelle Kwan these days but has to be thanking her lucky stars that a certain Mao Asada can't triple-salchow her way to Turino. Figure skating — and you thought *Project Runway* couldn't get any queerier. This show makes *Queer Eye for the Straight Guy* look like *Monday Night Football*. (Johnny Ray Huston)

Kill me now

SuicideGirls: The First Tour

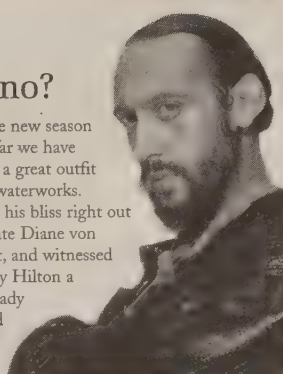
(Epitaph)

PRESS PLAY I wanna like the

▶ Suicide Girls. I actually think they're cute and sexy in a *Blood Sugar Sex Magik* sort of way. As in obligatory devil horns for everyone. Or imagination-free tattoos trumpeting monthlong

the fuck-whatever mall-punk bands that generate faceless pop. As in dated before it was out of OshKosh B'Gosh — à la most of the ladies on *Suicide Girls: The First Tour*, which chronicles the site nudies' and burlesque troupe's maiden US tour.

But possible '90s-based stalesse aside, certain marketing forces do interfere with enjoyment of this DVD (e.g., the SGs' press kit, which describes them as "a global lifestyle community and powerful entertainment brand that mixes sexy entertainment with alternative culture"). The soundtrack breaks the predictable goth mold with tracks by locals Jolie Holland and Her Space Holiday as well as !!! and the Mooney Suzuki, among others, but semi-interested parties will be hard-pressed to watch every minute of this jaunt into



Silk or satin — peg legs or (nostril) flares? Santino ponders.

the project's history (Portland, Ore., founder Missy wanted to recreate the strong, spunky fun of pinups like Betty Page with post-Modern Primitives/Lollapalooza bods), the show (low on art, medium high on fun), behind-the-scenes antics (watch the SGs shop for Thunderwear and make out with each other to fill the tedium of wearisome drives), and finally, the personalities of the SGs themselves (and, lest we forget, nude video pictorials).

It turns out the SGs are everyday, ordinary girls, as the classic *Playboy* premise goes, only sans implants and with an aesthetic most of us punk-bred hoologans can still hook up with.

But though they're somewhat quirky and A- rather than D-cups, these women are still attractive and slender. Too bad most of them don't have very compelling stories or philosophies; director-producer Mike Marshall doesn't go much deeper than their prettily embellished surfaces. Susie Bright or Annie Sprinkle (or even Nina Hartley) they're not. But I'm sure their many fans — like the cool men I know who suddenly perked up at the mere mention of the DVD — won't let that hamper their one-handed tributes.

(Kimberly Chun)



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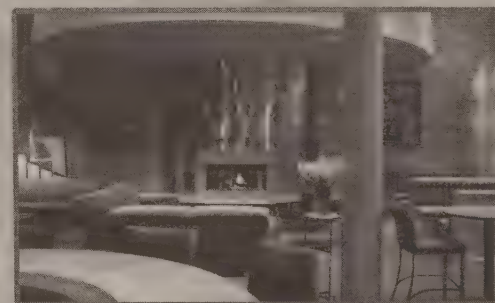


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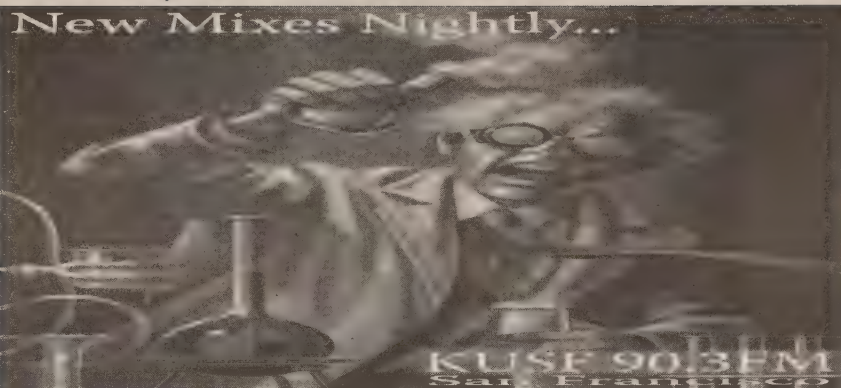
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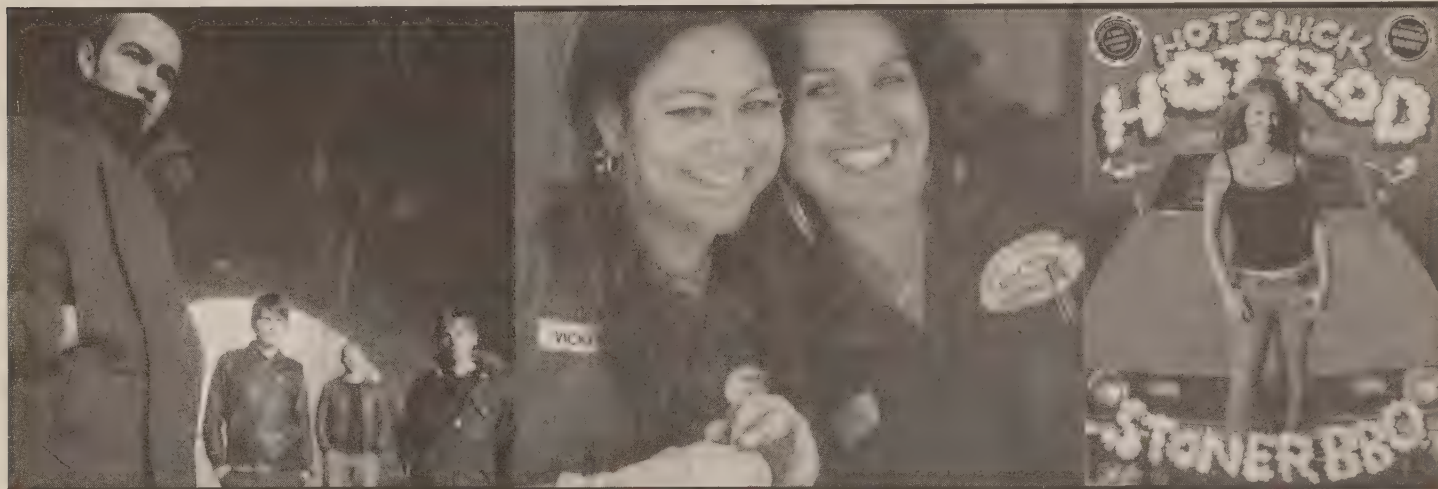
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music

Life is a bitch when you're an editor — the English band the Editors (left), however, are getting quite the reception by critics abroad. They perform this week at popscene. Life, on the other hand, is a bitchin' good-time barbecue if you're Tina "Tankdog" Gordon and the crew (center) of *Hot Chick Hot Rod Stoner BBQ* (right). Va-va-va-vroom.



Stone-cold cookin'

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER Wonderful, unforeseen taste combinations are everywhere you look — and they go beyond the mundane peanut butter and chocolate, Tom and Katie, horse and donkey paradigms. Take, for instance, cooking shows and stoner rock. Sure, you wouldn't trust Ozzy in the kitchen with an electric knife and a puffer fish — that only seems like a recipe for pain, with, I'm sure, Ozzy "I not only bark at the moon; I also act psycho on TV" Osbourne on the receiving end. But hey, dope smoking and the munchies — together they're both natural and expected. And they can even be good for your reputation — even my crap cooking tastes palatable after a few medicinal MJ snickerdoodles.

Nonetheless, it was a revelation to finally get a looky-loo at the recently released *Hot Chick Hot Rod Stoner BBQ* DVD (Stroker Productions, www.stonerrock.com), the straight-to-DVD-in-all-its-glorious sequel to *Hot Chick Stoner BBQ*. Both projects star Hot Rod Honey — the charismatic, witty, and much more likeable rock 'n' roll alternative to Rachael Ray.

The latest disc picks you up, throws you in the backseat, and gives you a smokin' ride to Ace Junkyard in SF, where HRH gently but firmly takes you through the gutbucket basics of barbecuing, from starting a flame to cooking some beer can chicken, while hep, cute, but grittily real-looking metal and stoner rock chicks mill about, show off their shhweet hot rods, chow down, and get buzzed. HRH lays down the grillable wisdom, urging hot-rodgers to "put some time into your ride and some time into your food" before quipping that she's making her food mild for the party because "I know some folks here have a bad case of honky mouth, so I don't want anyone's asshole to blow out."

Between barbecue tips, hip chicks (one, Vicki, works as a mechanic at Oakland Ford and is said to be married to a Drunk Horse) show you how to do elementary work on your machine, like changing the spark plugs. An added bonus: a solid soundtrack by local heavies like Om, Hightower, High on Fire, Acid King, and Dirty Power and cameos of familiar Bay faces and their rides, including Leslie Mah of Tribe 8, Meg of Totimoshi, and Windy Chien, former owner of Aquarius Records (showing off her now-departed Porsche). Toss in some shots of hot

girls hot-boxing it and a recipe for "potcorn" with "pot butter," and you can imagine rock kids in Peoria drooling over the high times, good eats, and hip crew in SF.

Hot Chick Hot Rod Stoner BBQ looks that cool, as conceived and directed by Tina "Tankdog" Gordon, drummer of onetime *Guardian* Goldies winner Lost Goat. The video production teacher, who now drums in Night after Night, found the impetus for the series in Hot Rod Honey herself. "Hot Rod Honey is an old friend of mine. She's been cooking for rockers for years," says Gordon over the phone. "In fact, she was the reason I stopped being a vegetarian. My old band was playing at Pondathon [in Mendocino County], and she was sitting at the edge of the pond surrounded by a pack of dogs. I said, 'What are you cooking?' And she said, 'Beer Boat Sausage. It's good. You should try some.' It was like she put a spell on me. I said, 'OK,' and I ate it, and then I ate ratlesnake and steak."

The project took form because, Gordon says, Hot Rod Honey (who apparently not only works on her hot rods but also rides horses, shoots guns, bartends, and barbecues like a bad ass) "needed to be appreciated and kind of honored. I see all these cooking shows, but none of them are

interesting to me, y'know. So I wanted to do something I was interested in, in this genre. In general, the stuff I like to document are things that aren't generally documented. I'm not excited by most of what I see in TV and popular culture; so when you don't like what you see and you're someone who makes stuff, you gotta make the stuff you want to see. It's just like music."

For the *Hot Rod* shoot in fall 2004, Gordon assembled pals who could understand the project and the vibe "and are down with barbecue." Even her vegan hot chick friends could get with the spirit of the series. "The love of hard rock is a huge thing," Gordon says. "There's a cross section in there who can appreciate hard rock and who are hungry for that right now." Chomp chomp, there go those crunchy guitars.

Gordon tells me the next DVD will be titled *Hot Chick Backwoods Stoner BBQ*, and I'm probably not outta line to make a wise crack about seeing a pattern here. But after that, who knows? Gordon and HRH have been invited to film in Mississippi in May with the boys of *Yokel*, a *Jackass*-related redneck hipster pride TV series on the Turner South network. Nashville Pussy-lovin' Nascar Nationals meet NorCal hottie headbangers? Bring it on. **SFBG**

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COLIN MELOY

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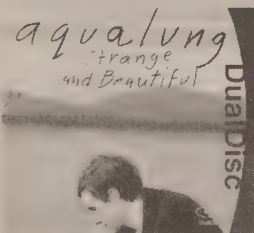
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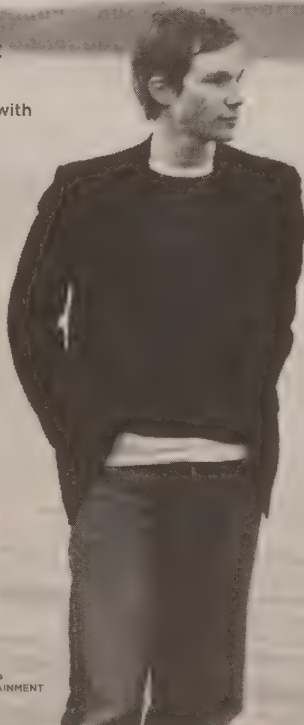
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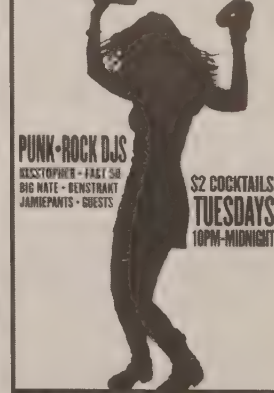
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Third time's a charm

The Gossip raise the roof with their breakthrough album, *Standing in the Way of Control*

Guitarist Nathan Howdeshell, a.k.a. Brace Paine; vocalist Beth Ditto; and drummer Hannah Blilie crack up and step aside with the release of their new album, *Standing in the Way of Control*. | PHOTO BY ANDY BATT (WWW.ANDYBATT.COM) • HAIR AND MAKEUP STYLING BY KRISTEN ARNETT (WWW.KRISTENARNETT.COM)

By Johnny Ray Huston
> johnny@sfbg.com

It says so right there in the bio: A rock album that all others will be judged against this year was recorded in the same spot where Lionel Ritchie created "Dancing on the Ceiling."

Bear Creek Studios no longer has so much to answer for. To others, that name may conjure visions of an ex-Commodore tripping the light Astaire-style on some drywall. To me, it's now known as the birthplace of *Standing in the Way of Control* (Kill Rock Stars).

In my household, up until now, the word on the Gossip has been that their recordings don't catch the wildfire of their live shows. When Beth Ditto and company first toured the United States with Sleater-Kinney, Ditto was already hinting she could make punk's great siren of the '90s sound small, but you wouldn't find proof in the pinched, monochromatic quality of the 2001 debut album, *That's Not What I Heard*, on which each track largely resembled the one before or after it.

The first big hint of a difference came with 2003's *Movement*. Some people think its songs aren't as strong, but the first things I noticed were that the drums had more kick, Ditto's voice didn't sound like it had been shrunk by a cramped studio and crappy mic, and

the ballad "Yesterday's News" showed her blues were getting deeper and darker. C'mon, I thought. Bring it.

Then, early last fall, I walked from Bimbo's 365 Club's lush lobby into the main room and saw and heard the Gossip that you'll find on their amazing new album. Ditto had ditched the swirl 'do and basic black fashions for shoulder-length straight hair and a striped, strapless dress. Together with guitarist Nathan Howdeshell and excellent new drummer Hannah Blilie, Ditto launched into what I now know is the title track, and it was obvious from the bumptious hooks and beats that the Gossip were communicating with post-punk disco's rawest queer spirits, both alive (ESG) and dead (Arthur Russell). This was a band reborn.

Except "born again" doesn't quite fit the Gossip, who've been true believers in a lot of great things — like the power of a woman who says what she wants to say and does what she wants to do — from day one of their life in the Arkansas swamplands. Strong enough to initially work over both Olympia labels that begin with a *K*, their guitar-drums-voice approach may have owed some spare change to the Spinanes, or come across as the fun flipside of Heavens to Betsy's extreme angst, but when it first hit town, you best believe it scorched Fifth Avenue,

Washington Street, and the heartless Martin.

Standing in the Way of Control isn't rocket science — just a recording by Guy Picciotto, of Fugazi, that finally captures the sweaty, untamed energy of Ditto and company in concert, letting you start your own dance party whenever and wherever. With a band this great — this alive — that's no small feat. The strut of Ditto's voice is lighter and there's more snare happening in the rhythms. On "Listen Up!" a cowbell kicks in behind her as she schools children: "There's some people that you just can't trust... on the playground, you learn so much."

Ditto's awesome voice is a source of pure energy and uplift — there's something wonderful about the way it acquires a razor's edge as it reaches higher on a ferocious anthem like "Yr Mangled Heart." Yet while she sounds upbeat, her words on these songs are haunted. The title track's stance of defiance amid the everyday-and-endless brainwash bullshit of the Bush era is typically stressed-out.

One song later, on the somewhat Romeo Void-ish "Jealous Girls," Ditto's wrestling with a feeling that kills girl love and doing so in way that goes beyond sloganeering — she explores the pain of the emotion, and the paths that lead to and away from it, before tacking a declaration of independence

("No matter what the price, they can't take me") to a chugga-chugga finale.

"Coal to Diamonds" could almost be a ballad by the Soul Queen of New Orleans, Irma Thomas — from its empty nighttime atmosphere to its sudden, bereft ending. Even if the instrumentation doesn't move beyond thrift-punk sparseness to include a string arrangement, Ditto is still more than equipped to carry the song on her own. One thing is for sure: There isn't a more powerful or charismatic frontwoman — frontperson — in rock these days. Karen O? Please. Frankly, Ditto could teach most of today's slick R&B ladies — with the exception of Mary J. and Keyshia — how to go rage as they race up and down the scales.

At the moment, the Gossip have 4,305 friends on MySpace. That number is about to grow. Listening to *Standing in the Way of Control*, I can only back up what one of those friends has to say: "It even got the little hair on the back of my neck dancin'." **SFBG**

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Didja hear?

Get to know the Gossip

By Jimmy Draper
> a&cletters@sfbg.com

"Our mission is to make you dance & if yr not gonna dance, just stay at home," the Gossip once posted on the K Records Web site. But even if the best introduction to the Portland, Ore., blues punks is through their notoriously sweat-inducing live shows, two left feet needn't deter anyone from checking out the trio. With three albums, two EPs, one live record, and a handful of singles, split releases, and compilation tracks to the band's name, there are plenty of ways for wallflowers to enjoy the Gossip in the privacy of their own homes. Try these career-spanning highlights — a greatest-hits mix that, even if public displays on the dance floor ain't your thing, should get you busting moves in the bedroom mirror.

"WHERE THE GIRLS ARE," "SWING LOW," "BONES," *THAT'S NOT WHAT I HEARD* (KILL ROCK STARS, 2001)
After 2000's promising self-titled debut on K Records, *That's Not What I Heard* offered the first hint that the Gossip's gutbucket blues were more than just a vehicle for Beth Ditto to wail about her unquenchable sexual desire. Sure, there's plenty of that — "Where the Girls Are" and the gospel-queering "Swing Low" are CONTINUES ON PAGE 32 >>

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MUSIC

True grits

The Gossip's Beth Ditto is cooking with meat — and mixing riot grrrl gospel with punk rock panache

By Kimberly Chun
> kimberly@sfbg.com

Punk doesn't get much more soulful — or outta hand — than Beth Ditto. After watching her tear up the stage at Bottom of the Hill, pulling her enraptured audience members up to dance and taking on "I Wanna Be Your Dog," I shouldn't have been surprised to find myself chasing the Gossip vocalist down for a phone interview over the course of days, hooking up at the absolute last second. I, like all her other fans, wanna be led around on a leash by the baby-faced diva from Searcy, Ark.

On the line from Portland, Ore., late on a recent midweek evening, Ditto proves that she gives just as good phone as she does soul-stirring performance. Fresh from viewing *The Exorcism of Emily Rose* ("It was an advertisement for Gambutrol as much as it was an ad for the Catholic Church — they only said it every other sentence!"), Ditto is so winning, earthy, and outright fun in conversation you completely forget about the terrors that came with getting in touch with her in the first place. Runaround — what runaround? I'd much rather get the scoop on Ditto; guitarist Nathan Howdeshell, 26; and their new drummer, Hannah Blilie, 24 (Shoplifting).

"I'm such a grandma," the 24-year-old Ditto says disarmingly. "I'm no good after 11. I got my face off, my glasses on, bra's off, and my tits are sagging."

SFBG: Were you into punk rock early on?

Beth Ditto: I really identified a lot with Mama Cass. I really like *Wizard of Oz*. My mom listened to Black Sabbath and Pink Floyd and my dad

listened to a lot of Patsy Cline, Kool and the Gang, and the Bee Gees. And, of course, there was a lot of gospel music around. I was a choir kid.

SFBG: How did you come to riot grrrl?

BD: I was a feminist before I was a riot grrrl. I just hated so many things about the world, growing up, in elementary school, my stepdads, and I thought it was annoying how irresponsible they were. I got sick of that. I heard the word *feminist*, and I thought that's what I am. I was 13. I did my seventh grade speech on Gloria Steinem.

SFBG: Now the Gossip are huge in the queer music community.

BD: I think the first time it dawned on me was a few months ago, when I realized that people are listening to Gossip recording the way I used to listen to Bikini Kill and Need records. That's crazy because now when I go out to a party, there's at least one drunk girl who will stop me and talk about that.

SFBG: Do you feel any pressure?

BD: Those are my people. I feel more pressure from the music industry to be more straight-laced or be more thin or to be more toned down. The hardest part is definitely the pressure to be something I'm not.

SFBG: What about your fat activism — has that become more challenging?

BD: The bigger we get the more challenging it is. No pun intended. I think it is hard now because we're dealing with people who have no fucking idea who Nomy Lamm is, people who have no idea what fat activism is. They don't have a smidgen of an idea, which tells me they haven't even dabbled in anything remotely punk or feminist or political. I have my shit figured out, and you realize you live in

for the money — too hard for too little, that is — and small towns full of even smaller minds, this rallying cry sets the Gossip's slow-burning political fury ablaze. On "Take Back the Revolution," Ditto demands an overhaul in how people think about class, gender, and body image. "All you do is criticize my body, my hair, or the clothes I wear," she hollers at the haters. Certainly for many "kids stuck in a shitty small town," to whom *Arkansas Heat* is dedicated, it provides much-needed hope.

"CONFESS," "FIRE/SIGN," MOVEMENT (KILL ROCK STARS, 2003)

Movement's title doesn't refer to artistic growth — the band's second album is essentially more of the same. But frantic, frug-worthy stompers like "Confess" prove that's certainly not a

bad thing. Then there's the raucous "Fire/Sign," which comes off like Ditto's ominous, don't-go-there warning to a gay friend not to be wasting time on undeserving dudes. "Now Mary, what are you thinking?" she tsks-tsks, assuming her role as rock's fag-haggliest soul mama.

• **"SNAKE APPEAL," "NIGHT SCHOOL" 7-INCH (KILL ROCK STARS, 2003)**

• **"SLEEPERS," REAL DAMAGE EP (DIM MAK, 2005)**

These little-heard gems suggest that, like her band's deceptively simple music, sometimes less can be best when it comes to Ditto's voice. "Do you understand what a mess you're making?" she calmly asks her thoughtless lover on the girl group-inspired "Snake Appeal," letting the subtle, oh-no-you-didn't tone in her



a bubble with people you think, or hope, have your back.

SFBG: Who turned out to be clueless, in your experience?

BD: People who do your makeup and hair at photo shoots, for fucking sure! Clueless! Not all of them but a lot of them! I can't have someone do my makeup if they don't know who I'm talking about if they ask me if I have any ideas and I can't say, "Debbie Harry '79" or "Divine the last scene in *Female Trouble*." If they look at me and say, "Who's Divine...?" It doesn't make you a bad person, but I don't think you should be doing my makeup.

SFBG: What did you want to accomplish with *Standing in the Way of Control*?

BD: We had a goal of finishing it. We hadn't put out a record since 2003. Our old drummer was busy all the time. It was obvious that her heart wasn't in music anymore — she wanted to be a midwife, and she was in school all the time. We toured very seldomly, and we had to say no to all these things we wanted to do.

SFBG: Will you be touring now?

BD: That's where I'll be for the next year — on the road, in a van. I'm excited about the West Coast and Europe, but separately — I can definitely not do three months consecutively again. Time home is really important for me. My best friend just pointed out to me, "Beth, you need to be grounded." By *grounded*, she means

being around all of my shoes instead of 10 pair. It drives me crazy. And all of my makeup. I need to be around all of my clothes. Leaving my sweetie [Freddie Fagula] is really hard.

SFBG: How many pairs of shoes do you have? That's very Imelda-like.

BD: I know it is! I don't know. Sometimes I'm afraid to know. I'm a high punk femme!

SFBG: Any good gossip?

BD: I burnt some oatmeal cookies. I cook with meat. I'm so meat-and-potatoes — I was raised so Southern. I make chicken and dumplings and cornbread and biscuits and gravy. When it comes to vegetarian things, I'm not a good cook, but I will sure eat the hell out of it.

I had this one person in a band say to me once — we were going out to eat somewhere — "Do you guys eat meat?" I said, "I'll eat anything. I'll eat dirt." And he turned around and looked at me and said, "Well, meat is murder." And I said, "No fucking shit! Just turn around and drive the car!" Like I didn't live in Olympia for four years. "Oh, thanks, you're really clueing me in." This particular person was just so self-righteous.

SFBG: What did you think of *Walk the Line*?

BD: Being Arkansan, my Aunt Mary picked cotton with Johnny Cash when they were kids. She used to say to my mom, "Well. He ain't much. He just that old Cash boy." **SFBG**

voice provide a bigger eff-you than any bloozy bombast ever could.

"STANDING IN THE WAY OF CONTROL (LE TIGRE REMIX)," "STANDING IN THE WAY OF CONTROL" 12-INCH (KILL ROCK STARS, 2005)

Considering the dramatic depth of Ditto's voice has always rivaled that of today's finest dance divas, it's surprising that it took the Gossip so long to get their asses to the discotheque. If only they'd do it more often: This *Le Tigre* remix upgrades an already superb dance-punk track into the sort of deeply uplifting anthem for which shedding your inhibitions — along with some serious blood, sweat, and tears — under the mirror ball is made. Now you too can dance — for inspiration. **SFBG**

Class act

SF band Film School reaches for the next level

By Kimberly Chun
kimberly@sfbg.com

With a new full-length on storied UK label Beggars Banquet in their present and a European tour with the National in their recent past, Bay Area band Film School might be assumed to have the world on a guitar string. But think again.

When I last spoke to them two years ago, founder-vocalist-guitarist Krayg Burton was bemoaning his broke state to guitarist-vocalist Nyles Lannon, beneath the posters of Malcolm "By Any Means Necessary" X and the other righteous underdogs at Café Macondo. Film School's last recording, the EP *Alwaysneuer* (Amazing Grease) had just come out, the tech bubble had burst, and the world was wide open, leaving Burton and Lannon to hawk their Web-related skills on their own.

Now here we are, in early January, tucked into the lamp-lit control room of drummer Donny Newenhouse's Middle of the Mile basement studio in San Francisco's Mission District, where Film School recorded about half of the new self-titled second album. The band has been awarded the gift-of-gab buzz at recent SXSWs, praised by *NME*, and described by BBC 6 host Steve Lemaq as his favorite new band. Next-level stuff. Now if only they can decide how best to approach a set list.

"We fight about the set list every night, every show," the laid-back Newenhouse says from behind the mixing board. He's the A/V guy of Film School, according to his bandmates. "It's like the A team — we're pretty cool, unified, but..."

"We write the set list five minutes before we go on," interjects keyboardist Jason Ruck, Film School's class clown. So there's no room for dissention? "But then

there is dissention, and we're discussing it onstage when we're supposed to be playing. That actually happened once in front of our label head." He looks pleased.

"It kind of ties into going to the next level," bassist Justin LaBo says, curled catlike in an easy chair in the corner. He's the guy most likely to be expelled from Film School. "Not being, like, I don't want to say, amateurs or rookies, but having your shit together, being confident and walking onstage knowing what you're going to play, and not arguing onstage."

You'd be more pro and more polished, but perhaps less... interesting, I offer from the center of the Middle of the Mile booth. "That's been the argument the whole time," Newenhouse exclaims, miming an irate bandmate. "I don't want to be one of those *fucking* bands that has the same set every night and knows what they're doing when they get onstage!"

"I kind of like winging it a bit," Burton mutters, the "tenured teacher with the vodka in the coffee cup" at this Film School.

"I want to have a rotating set list, written in stone," Newenhouse continues, half-self-mockingly pretending to carry stone tablets engraved with songs to a stage. "Here's the 10 commandments" — straight down from the dressing room every night. It'll be like Spinal Tap's Stonehenge — we can have midgets dance around them."

Spitballs aside, it's comforting to know that some things never quite change — be it Film School's collective, self-deprecating sense of humor or their honest, exploratory doubts — even as one chapter ends and the band appears to be on the brink of graduating into some sort of big time.

GENUINELY GORGEOUS

At first listen, the new *Film School* is almost off-puttingly polished: It's one of the best-sounding self-produced, headphones-only albums by a local band I've heard of late, blending the poppier hook-and-groove singles-craft of "On and On" and the elastic, massive, 4AD-ish groove of "Pitfalls" with gorgeous wall-of-psych longer pieces such as the airy, mult textured, Floyd-drenched "He's a Deep Deep



Combining the expansiveness of — dare we say it? — shoegazer with the expressiveness of rock, Film School springs to action live. | PHOTO BY GREGORY T. WILSON

Lake," and "11:11," which moves from an almost early U2-like twitch into glitched-up drone before finally ascending into a dervish of guitar noise.

The mixture of tones was deliberate. "We actually value a record that comes from different directions and has a different sound here and there, as long as it's cohesive, and we spent a lot of time trying to make it cohesive," wise man on campus Lannon says, sprawled in a lounge. "The record actually has, I think, a unique flow to it. It kind of takes you on this ride."

Just don't call them "shoegazer." "We just like [My Bloody Valentine's *Loveless*] because it's really textured and spacey, not because it's guys in bowl cuts staring at their shoes," LaBo gripes.

LONG TIME COMING

Much like their six-minute singles, it took a while to get to *Film School*. The band that began in 2001 as a live ensemble charged with playing ex-Pinq member Burton's first Film School self-released album, *Brilliant Career*, has since become a full-fledged collaborative entity, with plenty of production experience courtesy of Lannon, LaBo, and long-time Bottom of the Hill soundperson Newenhouse (who replaced Ben Montesano in Film School when the latter got married about a year ago). Lannon has worked as Azusa Plane and N.Lannon, LaBo has recorded as Technicolor, and Newenhouse has drummed with Holly Golightly and Hammerdown Turpentine.

They started working on *Film School* in 2004, turning to three different producers before finally deciding to do it themselves in Newenhouse's studio, where they cut five newer songs and mixed in older dreamier material recorded in Lannon's bedroom.

"We actually wasted six months' worth of time on one song," Newenhouse says. "That was a *real* drag. Technically, it was difficult. I think [the producer's] idea of what he wanted it to sound like didn't really mesh with ours. That's when we realized we should just do this ourselves."

"I haven't been back here since we recorded," Burton marvels from the corner, a stocking cap pulled over his ears. "I'm starting to remember those eight-hour days, looking round here — it's like, oh god."

Since the album spans such a long period, one wouldn't expect the songs to have much in common with each other, though Burton swears they do: "Maybe there's a little bit of a theme about trying to move forward and feeling a little stuck." And perhaps that has something to do with the long, drawn-out making of *Film School*? "Maybe!" he says. "I think it might be just getting older and trying to make those next steps in life."

Beggars Banquet first made contact with Film School's manager two years ago when the band played with TV on the Radio in the UK. It took about a year of e-mails and talk before a deal was struck, around the time when the album was complet-

ed. "It took basically all of last year until the dust settled," Lannon says. "Is it even settled yet? I don't even know. On this last tour we were like OK, it's official, right? We're spending money, this advance. I think once the money is in your account, the thing is really happening."

"It's weird to be working with a label that isn't worried about going out of business. Not having this dark cloud over you the whole time," Lannon continues, mimicking an imaginary imprint. "Urrrr, rock music. Records just don't sell like they used to. That's every other label we talked to. It's just a recurring theme that you hear as a person in the indie rock world. Every label you talk to has that, starts with that 'Feel sorry for me, I'm a label' sob story. But Beggars has figured it out; they've been around for a while — it's a nice situation."

"We can exhale a little," Burton adds gently.

"Now we just have to play well every night!" Ruck cracks. **SFBG**

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CAT POWER
The Greatest
(Matador)

Like Will Oldham, Cat Power's Chan Marshall is known as much for the minimalist, stark production of her recordings as for the enveloping quality of her songwriting. Of course, a minimalist approach necessarily limits the palette, and so, as Oldham did on last year's *Sings Greatest Palace Music* (Drag City), Marshall attempts a slicker studio sound on her new LP, *The Greatest*. There are differences, to be sure — while Oldham reworked previously recorded songs with Nashville studio pros, Marshall attempts new material with some of Memphis's finest, including the famed Hodges brothers, who are known for their work with Al Green. *The Greatest* is far more successful than the Oldham release: Looser and more sincere, it actually sounds like a new record rather than a weird trick. But it's not necessarily more interesting. In fleshing out the production, both artists paradoxically narrow their sound, smoothing over stark songwriting with oft-overdone arrangements.

There are admittedly some songs here as worthy as Marshall's older work. The open piano chords on the title track and "Hate" recall the encompassing emptiness of 1998's *Moon Pix* and the highlights of her last studio album, 2003's *You Are Free* (both Matador), and "The Moon" is quintessential Cat Power: the type of dewy, circular ballad Marshall has previously perfected with songs like "Good Woman" and "Metal Heart." Some of the more shuffling stuff is nice enough (the band's limber groove on "Living in Bars" sets a perfect pace for Marshall's musings on the smoky rooms of her life), yet there's almost always an unnecessary production element that undercuts the impact. Marshall certainly isn't the first to pursue a Southern sound with varying success, but with so unique a voice, she's also one of the few who seems worth the test of patience. (**Max Goldberg**)

CAT POWER AND THE MEMPHIS RHYTHM BAND

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HOT CHIP
Coming on Strong
(Moshi Moshi/Astralwerks)

It took a minute for a label on this side of the Atlantic to get wise to UK duo Hot Chip's slyly twisted take on bedroom funk: Moshi Moshi originally released this record back in 2004, but only now has Astralwerks given the States a shot at the fun house mirror of *Coming on Strong*. Maybe we weren't yet ready to hear Joe Goddard drawl lines like "Driving in my Peugeot, yeah yeah yeah / 20-inch rims with the chrome now, yeah yeah yeah / Blazin' out Yo La Tengo, yeah yeah yeah" over a tortured buzz saw synth line.

Whatever the cause for delay, it would be a shame to dismiss Goddard and his partner with the plaintive tenor, Alexis Taylor, as clever boys merely having fun with R&B on their laptops. Sure, their lyrics are good for a giggle, but *Coming on Strong* is not only full of top-notch pop songs with a devilous sense of humor; it is a surprisingly solid album with a spare sound that grows fuller with repeated listens. Teaming a muted 2-step beat with lazy guitars and a sweetly percussive thumb piano on "Baby Said," or the randomly percolating keys and a hollow, pinched bass on "Down with Prince," Hot Chip use production that never gets in the way of the song. Occasionally, however, their cleverness gets the best of the track — like on the thin singsong start of "Falling," with its various lyrical takes on "It's like only Stevie Wonder sees the same things" — but even then Hot Chip recover their precarious balance with a quirky AOR-worthy breakdown following claims of making tracks "that move you like you stepped in something nasty." *Coming on Strong* is a blast, keeping you nodding your head irresistibly one moment and shaking it in wonder at Hot Chip's gall the very next. (**Peter Nicholson**)



COMET GAIN
City Fallen Leaves
(Kill Rock Stars)

Like the Pastels with energy or some less tuneful form of the Vaselines, the British outfit Comet Gain, led by frontperson David Christian (who apparently at some point changed his name from David Feck), have amassed a considerable discography of raw, catchy, garage-mod revival sounds. While the quintet's latest, *City Fallen Leaves*, is one of its least visceral excursions yet, Christian and company often still manage to whip up a considerable amount of guitar and backbeat scree to cover the singer-poet's abundant lyricism. But considering Christian's decision to frontload most of his songs with sometimes excessively thoughtful lyrics, *City* occasionally borders dangerously on spoken-word territory.

So it's no surprise that covocalist Rachel Evans claims some of the strongest material here: namely, the driving, fatalist anthem "Just One More Summer Before I Go." Otherwise, *City* largely alternates between upbeat, lo-fi jams and sensitive balladry, the biggest missteps coming when Christian attempts to almost abandon music in lieu of prose ("The Story of the Vivian Girls"). The faux-organic rap that initiates "The Punk Got Fucked" suggests the same fate until each instrument quietly joins in for what becomes a relatively raucous ending. Add frequent references to mix tapes and melancholy, and the themes of *City* seem as if they could only develop under the often gray skies of the at times unapologetically earnest British music scene. Instrumentally, *City* shows a great deal of maturation from 2002's rawer *Realistes*, but Comet Gain has always been best with the volume at a maximum and studio time at a minimum. (**Grant Brissey**)

DELTA 5 Singles and Sessions 1979-81 (Kill Rock Stars)

Punk and no-wave fans who like their sound stripped lean and mean will find their minds blown by lady-dominated band Delta 5's *Singles and Sessions 1979-81*. Their great short, sharp songs come off like Leeds brethren Gang of Four with a dose of estrogen — thanks to the impassioned vocals of Bethan Peters, Ros Allen, and Julz Sale. (**Kimberly Chun**)

ORANGE JUICE The Glasgow School (Domino)

Children had better recognize that Edwyn Collins and Orange Juice were rocking the striped-shirts and Holden Caulfield-set-to-song indie prototype back when Stuart Murdoch was hardly outta Pampers. This handsomely packaged comp rinds the group's previous, expensive recordings for the Postcard label. Confession time: I've always been partial to the James Kirk tunes. (**Johnny Ray Huston**)

Worlds — ancient and futuristic, north and south — collide in Sesshu Foster's debut novel, *Atomik Aztex* (left), in Terrence Malick's film *The New World* (center, Marcus Frejo pictured), and in Cannibal and the Headhunters' "Land of a Thousand Dances."

PHOTOS | CENTER PHOTO © 2005 MERIE WALLACE, SMPSP/NEW LINE PRODUCTIONS



Everything old is new

By Josh Kun
 > jksfbg@aol.com

The explosive century has arrived.
 Daniel Valdez, "América de los Indios"

FREQUENCIES The Ford Taurus with chipped silver paint and missing rims was heading east, away from Los Angeles and Chino and Fontana, away from all the fast-food off-ramps and Korean dental marts, and aiming straight for the desert suburbs of the Southwest. The guy behind the wheel had on a black leather jacket and a cowboy hat. An Olde English decal that spelled out "NOGALES" was laid out across the back window like a chest tattoo. There was a Mexican flag whipping over the driver's side and an American flag over the passenger's side.

It was barely 7 a.m., usually too early for a good metaphor about American life, but this one was easy. Welcome to California: Mexico is driving, America is riding shotgun, and Nogales is on the move. "We are the new world. You are so old," Pepito, the San Francisco-via-Tijuana and Havana duo, were singing through the speakers over a quiet electric storm of blipped beats. "We are your best hope, get out, get out, let it go."

The argument with "the new world" as a colonial PR slogan was that it was bankrolled by European myopia and conquistador arrogance. The new world was new only to the guys in the armor, to those for whom it wasn't already centuries old-hat. But

Pepito and the Taurus inspire another interpretation. The problem with "the new world" — even when Colin Farrell gets involved and it's beautifully shot by Terrence Malick — was that it left newness in old-school hands. To see the future these days, better to look south than east. "Old Mexico," brought to you by a next-gen branch of the same cultural marketing firm that came up with "the new world," is new America, where millions of Mexican Indians brave Border Patrol bullets in the back to build a binational civilization with no pyramids, just factories and farm fields.

Or meat-packing plants. That's the hub for SoCal's Sesshu Foster, anyway, whose debut novel, *Atomik Aztex* (just out from NoCal's City Lights), casts the future as a Mexi-dystopia headquartered at the Farmer John plant in East Los Angeles. His lead visionary is Zenzontli, the Keeper of the House of Darkness of the Aztek, and in this new world the Aztecs have won and the conquest of the Americas is rewritten as just one of many lost Spanish battles. European hearts were pulled out and sacrificed then, and Zenzontli and his crew of trash-talking Aztek warriors are doing the same in the 20th century, now off to Russia to pull a suicide blitz on Stalingrad and out-Nazi the Nazis. For Zenzontli, the old world is in the domination seat, "new" only makes sense if it's in Nahuatl, and California is the kingdom of "Aztek teknospirituality and kommunist economics."

Foster knows borders don't just divide worlds, they also mirror them,

so this Aztek world is the A-side of a hallucinatory hit single. "The Wurlitzer of the Universe is packed with 78 RPM realities side by side," he tells us early on. "Get ready to drop your dime." Turns out the B-side of the Aztek present is a nightmare of working-class Mexican California. The Aztek warriors are haunted by the possibility that in another world — a previous one or one to come — they are not supreme warriors with plumed feathers tucked into their hair but beaten-down Mexican illegals holding down night shifts as pork-slaughtering factory workers who haven't won a thing. "I crossed deserts to get here," Zenzontli's alter ego bemoans. "When 19 other vatos were asphyxiated in a boxcar locked in the Arizona sun, who do you think was the last left alive sucking air out of a tiny rust-hole?"

So forget the Taurus with dual citizenship. For Foster, the master metaphor belongs to Farmer John, a blood-and-guts-drenched killing floor where 1,800 hogs lose their heads to circular saws and get their bellies ripped open before each sunrise. This is how history happens, how cultures take first place, in bloodbaths covered up by industrial-strength chlorine, on meat hooks that dangle rows of splayed, dripping carcasses. Civilization, Foster warns, always comes with an unbearable smell.

Zenzontli ends up as the Skidrow Slasher, becoming a "night stalker"-style serial killer with an MO of Aztek human heart sacrifice, but he just as easily could have become an activist with a Brown Buffalo alias (Oscar Zeta

Acosta) or, even more fitting for Foster's rogues' gallery of urban dread, an R&B singer who goes by Cannibal and leads a quartet of Headhunters (Frankie Garcia). Cannibal and the Headhunters, who also had a Scar and a Rabbit in their ranks, didn't do the one about being in love with Farmer John's daughter (that was another Eastside unit, the Blendells), but they did do the one that Farmer John workers probably danced to most in the '60s, "Land of a Thousand Dances."

Though they were influenced by a black band from a nearby housing project that Zenzontli would have loved, Zulu and the Warriors, there's little ferocious and bloody about the album they put out on East LA's Rampart Records in 1965 (just reissued by Vampisoul). Their music, deft R&B howled by the son of Mexican immigrants, was neither strictly Aztec nor strictly meat plant, but it was certainly the beginning of California rock's new world. It didn't even need lyrics, just a few naa-na-na-naa's, an improvised urban chant as ancient as the future. **SFBG**

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- AllMusic Guide

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Jazzanova

MUSIC Future jazz farmers Jazzanova have finally gotten around to issuing volume two of their remixes, appropriately titled *The Remixes 2002-2005* (Sonar Kollektiv). With re-rubs of tracks by Masters at Work and Nu Spirit Helsinki, the collection aptly captures J-nova's move toward a harder, more electronic sound. In an appropriately forward-thinking touch, the CD also comes with a blank CD-R, which buyers can use to burn a copy for friends or record downloaded mixes from the Sonar Kollektiv site. One-sixth of the Berlin-based collective of DJs, producers, and engineers is in the Bay to get down with those wacky Culpits, Eug, Tokyo Component, and Hakobo. (Peter Nicholson)

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Music listings are compiled by Sarah Han. The music interns are Eliana Fiore, Jenny Miyasaki, and Christopher Sabbath. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 22, for information on how to submit an item to listings.

WEDNESDAY 18

ROCK/BLUES/HIP-HOP

37 Burnett, Small Change Romeos, Glow Hotel Utah Saloon. 9pm, \$6.
40 Watt Hype Boom Boom Room. 9:30pm, \$5
Grayskul, Barfly, Coley Cole, Dim Mak Bottom of the Hill. 9pm, \$10.
Helen Stellar, Love X Nowhere, Dora Flood Cafe du Nord. 8:30pm, \$7.

High on Fire, Bronx, Big Business, Buried Inside 12 Galaxies. 9pm, \$15.

Mark Kozalek, Matt Costa Great American Music Hall. 8pm, \$20.

Love Drunks, Tantrums, Struts Elbo Room. 9pm, \$6.

Diana Nola Rite Spot. 9pm, free.

AJ Roach, Victoria George, Christie Winn and the Lowdowns Make-Out Room. 9pm, \$6.

Stan Erhart Trio Biscuits and Blues. 8:30pm, \$10.

This Song is a Mess But So Am I, Swann Danger, Midnight Lazerbeam Hemlock Tavern. 9:30pm, \$6.

United By Sound, Gentle Rickshaw Stop. 8pm, \$5

BAY AREA
Du U Quintet Uptown. 9pm, \$5.

Gold Fish Don't Bounce, Over the Line, Absinthe Academy, Dan Tedesco.

Nicole and the Sisters in Soul Beckett's. 9:30pm.

Mike Pyle Ashkenaz. 8:30pm, \$6.

Speed Shop Blakes. 9pm, \$8

Sol Spectrum Jupiter. 8pm

Weasel Walter Quartet Stork Club. 8pm.

JAZZ/NEW MUSIC
Don Alberts Washington Square Bar and Grill. 7pm.

Don Asher, Jim Rothermal Moose's. 7:30pm.

Mac Blackman Enrico's. 7pm.

Bossa Suave Lingba Lounge. 8:30-10:30pm.

Charles Unger Experience Les Joulins Jazz Bistr.

8pm.

Gaucha, Mitch Marcus Session Amnesia. 7:30pm, free.

Annie Saldera Bacar. 8pm.

Brandi Shearer and Robin Nolan Trio Savanna Jazz. 8:30pm.

Eric Shifrin Fairmont, 950 Mason; 772-5000. 7pm.

SoulJazz DogPatch Saloon, 2496 Third St. 643-8592. 8:30pm, free.

Benny Velarde and His SuperCombo Top of the Mark. 8:30pm.

Voz do Brasil Jazz at Pearl's. 8:30 and 10:30pm, \$5-10.

BAY AREA
Ned Boynton Trio Downtown. 8pm.

Russell Malone Quartet Yoshi's. 8 and 10pm, \$10-16.

Sonic Camouflage Cafe Van Kleef. 9pm, free

FOLK/WORLD/COUNTRY
Open mic Ireland's 32. 9:30pm

Irish Shrader, Richard Mandel, John Ward Wilde Oscar's. 1900 Folsom; 621-7145. 8pm, free

Kenny Somerville Plough and Stars. 9pm

BAY AREA
Country Joe McDonald Freight and Salvage Coffee House. 8pm, \$18.50.

Orquesta Sora Shattuck Downlow. 8pm, \$5-10.

Whiskey Brothers Albatross Pub. 9pm, free

DANCE CLUBS
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Beauty Bar 10pm-2am, \$3-5. Hip-hop, R&B, and soul.

Belly Dance Elements African American Art and Culture Complex. 762 Fulton; 424-4897. 7pm, \$10

Belly dance lessons.

Big Up! Big Up! Soluna Cafe and Lounge. 9pm, free.

An event showcasing women in reggae and hip-hop.

La Bodega Baobab. 10pm, \$3. Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.

Body Wet Wednesdays Luna Lounge, 1192 Folsom; www.lunaloungesf.org. 9:30pm. Hip-hop, R&B, and club classics with DJ Rick and DJ Switch.

Bondage A Go-Go Glas Kat. 9:30pm-2:30am, \$5-7

Death rock, industrial, 70s and 80s dance music, interactive BOSH, and go-go dancers.

Le Boom Pink. 9pm-2am, \$5. With Antonio, M3, Tasho, and guests.

Elev8 El Rincon. 10pm-2am. Drum 'n' bass.

Fashionably Flawless 330 Ritch. 9pm-2am. A club for models, designers, and choreographers.

First Class Milk. 10pm-2am, \$5. Live hip-hop and weekly guest DJs.

Indulgence Harry Denton's Starlight Room. 8pm-2am. 70s, disco, funk, and house with DJ Bruce.

Levende Lounge 1710 Mission; 864-3565.

www.levende.com. 7pm-2am, free. With DJ Vort.

Low End Theory Skybar. 9pm-2am, free. Hip-hop, R&B, and more with DJs KaM, Whooligan, and

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CONTINUES ON PAGE 38



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WED/18 DANCE CLUBS

Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Red Light Arrow. 10pm-2am. Electro and dark music. Salsa dance lessons Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.
Satellite Anú, 43 Sixth St. 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Selective Voda. 10pm-2am, free. Hip-hop, R&B, soul, and reggae with DJ Deevide and others.
Sweet Spot Tunnel Top. 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
Sweet Thing Delirium. 10pm. '60s and '70s rock and soul with DJ Jules and Jenny.
Synchronize Il Pirata. 2007 16th St. 626-2626. 10pm-2am, \$2. Psy-trance.
Vibrabar Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With Mikee and Jada Halston.
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9pm, free. Hip-hop, breaks, and techno with DJ Groovecatcher.
Wink Butter. 9pm-2am, free. House, breaks, and techno.
Wish 1539 Folsom; 278-9474, www.wishsf.com. 10pm-2am, free. With DJs Canyon, Robynn, and guests.

BAY AREA
Club 102 815 W. Francisco Blvd, San Rafael; (415) 460-0101. A salsa club with guest DJs.
DJ Dudebro Dance Party Ivy Room. 10pm, free. With Erica of Dead Hensons.
Good Life Luka's Taproom and Bar, 2221 Broadway, Oakland; (510) 451-4677. 8pm-midnight. With VNA, DMadness, and guests.
Kingman's Lucky Lounge 5-8pm, free. Open audition turntables by appointment, followed by down-tempo with Ambient Mafia.
Lion Rock Oasis, 135 12th St, Oak; (510) 763-0404. 10pm, \$7. Reggae, dancehall, and roots with Jan Yzer, DJ Riddim, Dub Rocker, Jan Mystic, and Poppa Reggaeton Corner @seventeenth, 510 17th St, Oak; (510) 433-0577. 9pm. Reggaeton and hip-hop.

Sabroso Bench and Bar, 2111 Franklin, Oak; (510) 444-2266. Blatin' night featuring reggaeton, old-school, and hip-hop.
Shattuck Downlow 8pm-2am. Salsa dance lessons.
Suburban Stinger Lounge, 38 East 25th Ave, San Mateo; (650) 571-8486. 9pm-2am, free.
Progressive, house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

Simon Dowling, **Living Space**, **Wish Inflicted** Red Vic, 1665 Haight; 864-1978. 7pm, \$1-5.
Frisky Frolics Rite Spot. 9pm, free.
Lifehouse, **MoZella** Fillmore. 8pm, \$25.

Moore Brothers, **Papercuts**, **Finches** Make-Out Room. 9pm, \$6.
Okay, **Susurmus** Hemlock Tavern. 9:30pm, \$6.

Pansy Division, **Wood**, **Winsome** Griffies Eagle Tavern. 9pm, \$5.
Evans **Russell** Ireland's 32. 9pm, \$1-5.
Kevin **Russell** Biscuits and Blues. 8:30pm, \$10.
Speakers, **Matt Bauer**, **Ill Lit** Hotel Utah Saloon. 9pm, \$6.
Vetver, **Esper**, **Feathers** 12 Galaxies. 9pm, \$10. See Picks, page 22.
Jody Watley Plush Room. 8pm, \$32.50.
Will Bernard and **Motherbug** Boom Boom Room. 9:30pm, \$6.

BAY AREA
Dynamic, **Robert Temple**, **Famous Last Words** Starry Plough. 9:30pm, \$6.
INXS Paramount Theatre. 8pm, \$35-65.

JAZZ/NEW MUSIC

Bossa Suave Mangarosa, 1548 Stockton; 956-3211. 9-11pm, free.
Dick **Fregulla** Washington Square Bar and Grill. 7pm.
Jazz Jam Jud's Place, 1414 Market; 863-JUDI. 7:30pm, free. Open jazz jam.
Kamau Sektu Quintet Les Joulins Jazz Bistro. 8pm.
Paul Kimura Bistro Clement, 127 Clement; 387-6966. 6pm, free.
Hermann Hayte Quartet Amnesia. 7:30pm, free.
Daniel Martin-McCormick Luggage Store Gallery. 8pm, \$6-10.
Chase **Michaels** Bacar. 8pm.
Mike Lipskin, **Waldo Carter** Moose's. 7:30pm.
Miles **Ahead** Figaro Ristorante, 414 Columbus; 398-1300. 8pm.
Milla **Milokovic** Jazz at Pearl's. 8:30 and 10:30pm.
Savanna Jazz Trio Savanna Jazz. 8:30pm.
Eric Shiffrin Fairmont, 950 Mason; 772-5000. 7pm.
Vince **Lateano** Trio Enrico's. 7pm.

BAY AREA
Cal Alumn Big Band Uptown. 8:30pm, \$10.
Dr. Abacus Cafe Van Kleeft. 9pm, \$5-10.
Brian Kane Downtown. 8pm.
Ledisl Yoshi's. 8 and 10pm, \$20.
Plays **Monk** Hillside Club, 2286 Cedar, Berk; (510) 701-1787. 9pm, \$10-15.

FOLK/WORLD/COUNTRY

Danubius Mamá Art Cafe, 4754 Mission; 586-8453.
Jeannie and **Chuck's** Country Roundup Atlas Cafe. 8pm, free.
Jesus Diaz y **Su QBA**, DJ Eddie Elbo Room. 10pm, \$8.
Jueves **Flamencos** Peña Pachamama. 8pm, \$8.
Shannon **Cell** Band Plough and Stars. 9pm.

BAY AREA

3 Fox Drive Freight and Salvage Coffee House. 8pm, \$18.50.
"Fun with Finnoula" Beckett's. 9:30pm.
Nomad No-Mic Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 7pm, free.

DANCE CLUBS

Argus Lounge 9pm. With Kistopher and Dirty Bird **Arrow** 6:30-10:15pm, free. "Techno Vampire Happy Hour," an erotic club featuring obscure music. 10pm-2am: synthcore, electro-punk, new wave, and more.
Badabab 10pm, \$3. Reggae and dancehall with DJ MPhen.
Beso Eight. 10pm-2am, free. Hip-hop, R&B, and more.
Built for Speed Delirium. 10pm-2am, free. With rotating DJs Fashion Hooker, Platform Whore, and DJ Juan of a Kind.
Club Faith 715 Harrison, www.faithsf.com. 9:30pm-2:30am, \$7-12. With DJs Twist, Neon Leon, and Mike Biggy.
Crawfish Dolce. 9pm. With Matt Seliga.
Cruise **Line** Lingba Lounge. 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.
Descarga Voda. 9pm-2am, free. Afro-Latin rhythms, soul, funk, reggae, and hip-hop with Vinnie Esparza, Ati Spumanti, Hopper, and guests.
EZ5 682 Commercial; 362-9321. 6-9pm, free. "6 2 9," '80s, uptempo jams, and deep house breaks. 10pm-2am, free. "Bumpin'," with DJs Morse Code and Monte Carlo.
Fun 26 Mix. 9pm, \$5-10. Old-school, hip-hop, and reggae with DJ Jah Yzer.
Give Thanks Club Six. 9pm-2am, \$5. With Polo Mo'Xquizz, Shortkut, Doogie, Iwer, and Irie Dole.
The Goodness Vertigo, 1160 Polk; 674-1278. 10pm-2am, free. Hip-hop, dancehall, soul, breaks, '80s, and everything in between with DJs Cense, Solace, and Mosquito.
Helpline Club Studio. 10pm, free. A rock 'n' roll dance party for girls and queers.

Industry Bigfoot Lounge, 1750 Polk; 440-2355.
www.levendefest.com. 6-10pm: downtempo, dub, hip-hop, and more with Nate Harrison, Paul Tobias, and guests. 10pm: "Inside," with Matt Valenz and Derek Nidderly.
Linda **Hop** African American Art and Culture Complex, 762 Fulton; 424-4897. 7pm, \$10. Swing dance lessons.
Luna Lounge 1192 Folsom; 626-6043.
www.lunafest.org. 6-10pm, free. "Inbox," House and trance with DJs Hoozie, Apot, and Achilles. 10pm, \$5-7. "Life Rhythm," downtempo, funk, and soul with Les Paul.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Mistrada Club Six. 9pm-2am, \$5. Afro-Latin, Caribbean, and Brazilian music with DJ Vanka and guests.

Moneyshot Milk. 9pm. With Future Primitive Sound DJs.
1984 Cat Club. 9pm-3am, \$5. '80s, top 40, and new wave.
Omars **Clique** Beauty Bar. 8pm-2am, free. Future-pop, disco, and more with Omar and Ethan.
Pacific Standard Time Bambaouda Lounge. 9pm-2am, \$5. Soul music with Sakel and guests.
Party for the People Element Lounge. 9pm. Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fidelek.

Polo's Blue Cube 34 Mason; 392-4833. 10pm-2am, \$7. With Cheb I Sabbah.
popscene 330 Ritch, 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsson and Jeremy, with the Editors.
Purple Haze Skylark. 9pm-2am, free. Hip-hop and dancehall with DJs Osiris, Powder, Jus Rite, Arrow, and Sg-13.
Real Raw Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. With DJ Pinuplazz Sound.
Romp Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House, electro, disco punk, '80s, and more with DJs Serway, Dammit, and guests.
Simple Pink. 9pm-2am. Classic soul, disco, hip-hop, and more with Julius Papp, Franky Boissy, and Mauricio Aviles.
Star Hits Concor Club, 300 Broadway; www.dive-bar2/starhits.htm. 9pm-2am, \$5. An alternative dance club featuring DJs, dancing, and more.
Suite One One 9pm-4am, \$10. With DJs.
Sweet Spot Tunnel Top. 9pm, free. Soul, hip-hop, R&B, reggae, and Top 40 dance music with DJs Kevvy Kev, Nytkrawler, Raymundo, and Felix the Friendly Traveler.

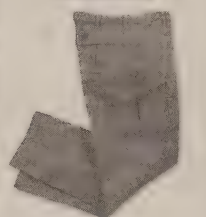
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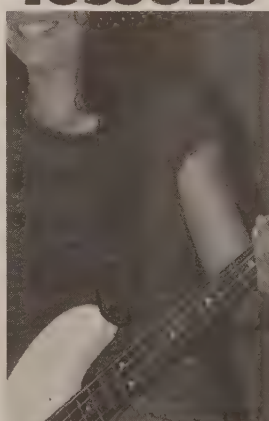


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FRI. JAN. 20 • DOORS 8 / SHOW 8:30
\$12 ADVANCE / \$12 DOOR
HEAR THIS! SPOKEN WORD BY
JELLO BIAFRA • MATT GONZALEZ
JONATHAN RICHMAN
JACK HIRSCHMAN • DAISY ZAMORA • BARBARA BECNEL
KEVIN REESE • TODD CHITTENDEN • SARAH LIPSON
TOM HEYMAN • DJ SUPERCHILL and many more

SAT. JAN. 21 • DOORS 8 / SHOW 9
\$13 ADVANCE / \$13 DOOR
ALL ONE THING! TO BE SHORTER, BEA AC/DC
AC/DC
ELEGANTLY WASTED... RIDE THE BLINDS
THURS. JAN. 28 • DOORS 7:30 / SHOW 8
\$13 ADVANCE / \$13 DOOR
HEAD AUTOMATICA
MORNINGWOOD • ROCK KILLS KID • EWALINE

FRI. JAN. 27 • DOORS 8 / SHOW 9
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SAT. JAN. 28 • DOORS 8 / SHOW 9
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TUE. JAN. 28 LIFETIME—SOLD OUT, THANK YOU!
TUES. JAN. 31 KT TUNSTALL—SOLD OUT, THANK YOU!

WED. FEB. 1 • DOORS 8:30 / SHOW 9
\$14 ADVANCE / \$16 DOOR
BOD MARLEY TRIBUTE SHOW
GROUNDATION

SAT. FEB. 4 • DOORS 8 / SHOW 9
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DOORS 7 / SHOW 8
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SAT. JAN. 21 • DOORS 8 / SHOW 8
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TUES. JAN. 31 • DOORS 7:30 / SHOW 8
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Thin Lizzy Thursdays Benders Bar and Grill, 806 S Van Ness; 824-1800, www.bendersbar.com. 9pm.
Thin Lizzy jams all night long.
Thursday Night Lounge Thirsty Bear, 661 Howard; www.thirstybear.com. Downtempo.
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 9pm-2am, \$3.
A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
Twilight Soluna Cafe and Lounge, 6-10pm, free.
Up tempo lounge music and visual artistry.
Underworld Kelly's Mission Rock. 9pm. Hip-hop.
White Diamonds Rickshaw Stop. 10pm, \$6. Electro, rap, pop, and rock DJ dance party with Saratonino and Jenny Young.

BAY AREA

Addicted to House Club Rey, 3 Saint Francis Square, Daly City; (650) 758-5815. 9pm-2am, free. House music.
Automatic Kingman's Lucky Lounge. 9pm-2am. Classics, dancehall, and soul.
Blush Thursdays Blush, 261 California Dr, Burlingame; (650) 347-7710. 9pm. Hip-hop, reggae, and more.
Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free.
Soulful house and dance music with DJs Dedan, Daniela, and guests.
Grateful Dead DJ Night Ashkenaz. 10pm, \$6. With Digital Dave.
I Can See the Cosmos @seventeenth, 510 17th St, Oak; (510) 433-0577. 9pm-2am.
Intrigue Thursdays Agave Grill and Cantina, 2033 N Main, Walnut Creek; www.intrigueparty.com. 9pm-2am. Hip-hop, R&B, and reggae.
Selector Winter Sessions Jupiter. 8pm. With Interactive Crew.
So What, Let's Party! Ivy Room. 10pm. With DJ Kool Kyle.
Stylus Oasis Bar, 135 12th St, Oak; www.econ.net/events/ac. 10pm-2am, \$5. Deep house and minimal tech.
White Horse Bar 8pm. With DJ Tony-T.

FRIDAY 20

ROCK/BLUES/HIP-HOP

Anthrax Pound-SF. 9pm, \$30. With Nile, Hypocrisy, God Forbid, Sworn Enemy, Solient Green, Raging Speedhorn, Manntis, Decapitated, and With Passion.
Black Jettis, Flexo Bronco, Badstrip Parkside. 9pm, \$7.
Candye Kane Biscuits and Blues. 8:30 and 10:30pm, \$15.
Brandi Carille, Etienne de Rocher, Tom Brosseau Cafe du Nord. 9pm, \$10.
Clap, Dickclusters, Eagle with Anvil Studio2. 8pm, \$5.
Genre Peak, Peter James, Christian Keffer Hotel Utah Saloon. 9pm, \$7.
Harold Ray: Live in Concert!, Husbands, Makes Nice Bottom of the Hill. 10pm, \$9.
hey willpower, Shellshag, Boyskout, Experimental Dental School 12 Galaxies. 9pm, \$8. See Picks, page 22.
Mike Hicks, Diego's Umbrella Ireland's 32. 9pm.
Larry McCray Band, Estate Boom Boom Room. 9:30pm, \$10.
Lazarus, Susurum Station Make-Out Room. 7:30pm, \$6.
Lipstick Pickups, Makeout Party Hemlock Tavern. 9:30pm, \$6.
Looner Tongue and Groove. 9pm.
Michael McIntosh Rite Spot. 9pm, free.
Collin Meloy, Laura Velts Great American Music Hall. 9pm, \$18.
Pride and Joy Blimbo's 365 Club. 9pm, \$18.
School of Rock Tribute to AC/DC 12 Galaxies. 4pm, \$10.
Jody Watley Plush Room. 8pm, \$37.50.
Whitestarr, Face Humper Independent. 9pm, \$12.
Wonderbread 5 Red Devil Lounge. 9pm, \$10.

BAY AREA

Bastard Sons of Johnny Cash Ivy Room. 10pm, \$8.
Carlos Zalcita Blues Band, Myrna Del Rio Eli's Mile High Club. 9pm.
Cheeseballs Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$14.
Eddie Haskell, Proudflish, Troublemaker Starry Plough. 9:30pm, \$6.
Monophonics Jupiter. 8pm.
Pansy Division, Fleshes, Abl Yo Yo's, Jet Sex 924 Gilman. 8pm, \$6.
Potential Threat, Everything Taken, Choice of Side Effect, Autumn Sara Time Out Bar and Patio. 9pm, \$6.
Skindivers Beckett's. 9:30pm.
Steve Lucky and the Rhumba Bums, Ms. Carmen Gett Ashkenaz. 9:30pm, \$13.
Stymie and the Plimp Jones Luv Orchestra, Get Down, Swoop Unit Uptown. 9pm, \$10.

CONTINUES ON PAGE 41

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FRI/20 ROCK/BLUES/HIP-HOP

Warsaw Poland Brothers, Getter, Hukaholix Blacks. 9pm, \$10.

JAZZ/NEW MUSIC

Donald "Duck" Bailey Bacar. 9pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Charles Unger Experience with Valencia Les Joules Jazz Bistrot. 8pm.
Chuck Peterson Sextet Bird and Beckett. 2788 Diamond; 586-3733. 5:30pm, free.
Dave Parker Quintet Red Rock. 699 Chenery; 333-3030. 9pm, free.
Dick Conte Quartet Enrico's. 8pm.
Dirty Little Secret Plush Room. 11pm.
Ken Fisher Washington Square Bar and Grill. 7pm.
Paul Kimura Bistrot Clement. 127 Clement; 387-6966. 6pm, free.
Kingslings Jazz Trio Waterfront Restaurant, Pier 7; 391-2696. 5pm, \$7.
David "Fathead" Newman Jazz at Pearl's. 9 and 11pm.
Nova Jazz Quartet San Francisco Brewing Company. 155 Columbus; 434-3444. 10pm, free.
Richard Crook Jazz Trio Dogpatch Saloon. 2496 Third St; 643-8592. 9pm, free.
Roberta Donnay Jazz Quartet Shanghai 1930. 8pm.
Savanna Jazz Trio Savanna Jazz. 8:30pm.
Steve Shiffin Fairmont. 950 Mason; 772-5000. 7pm.
Eric Klawiter Trio Bistrot Boudin. 160 Jefferson; 928-1849. 6pm, free.
Gini Wilson Moose's. 8pm.

BAY AREA

Jim Grantham Cafe Van Klee. 9pm, \$5-10.
Eric Swinderman Quartet Downtown. 9pm.
Dedisi Yoshi's. 8 and 10pm, \$24.

FOLK/WORLD/COUNTRY

"Bluegrass Bonanza!" Plough and Stars. 9pm, \$10.
With Homespun Rowdy, the Whoresoes, and Charlie Beck and the Lovely Lady Li-Lel.
Live Brazilian music El Rincon. 9pm, \$10.
True Margit, Judea Eden, Amy Meyers, TM, Pam and Jerl Dolores Park Cafe. 501 Dolores; 621-2936.
www.doloresparkcafe.com. 7:30pm, \$6-8 sliding scale.

BAY AREA

Alameda All-Star Zydeco Band Eagles Hall. 2305 Alameda, Alameda; (415) 285-6285. 9pm, \$13.
King Wawa and the Oneness Kingdom Band La Peña Cultural Center. 9pm, \$15.
Palm Wine Boys Freight and Salvage Coffee House. 8pm, \$18.50.
Polka Cowboys Punjab Pizza Palace, 3550 San Pablo Dam Rd, El Sobrante; (510) 758-4985.
www.thepolkacowboys.com. 8pm.
Robin Galante and Martin Dory Nomad Cafe. 6500 Shattuck, Oakland; (510) 595-5344. 7:30pm, free.

DANCE CLUBS

Abaze Catalyst Cocktails, 312 Harriet; 621-1722. 9pm-2am, \$10. With DJ Agent A, DJ Reverse, and Robert Rhythm.
African Dance Mission Baobab. 10pm, \$3. Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests.
An Bodhran 668 Haight; 431-4724. 10pm-2am, free. House, funk, and soul with DJ Seame.
Anytime Voda. 10pm-2am, free. Soulful house with Gregory Del Piero.
Ballroom and Swing Dance Party Metronome Dance Center. 8pm, \$15. Ballroom dance lesson followed by a dance party. 9pm, \$12. Metro swing party.
Beyond Ent Harry Denton's Rouge. 1500 Broadway; 346-7683. 9:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajesticChris.
Blow-Up Rickshaw Stop. 10pm, \$7. Indie, pop, disco, and noir with Jefrodisiac.
Body Rock Nickie's BBQ. 9pm. Funk, hip-hop, rock, and more.
Boy Candy Underground SF. 9pm-2am. A gay club with Ruben Mancias.
Cafe Mars 798 Brannan; 621-6277. '80s neo-new wave and more with Jon Sugar.
Casa Madrone Lounge. 9pm, \$4. International music with DJ Papi Chocolate and Jah Yzer.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Judah Jelly's. 10pm, \$10. Dancehall, dub, lovers rock, and roots; with Ritmo y Armonia and DJ Jose Ruiz.
Club NV 10pm-3:00am. Hip-hop and salsa.
Desire Fluid Ultra Lounge. 662 Mission; 615-6888. www.fluidsf.com. 10pm, \$10-15. With DJ Solomon.
DJ Seven's Magic Carpet Ride Le Colonial. 20 Cosmo Pl; 931-3600. 10pm-2am, \$10. With DJ Seven and guests.
Don't Stop Amnesia. 10pm-2am, \$3. With DJs Hopper, Brother Pate, and special guests.

Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10, free before 10pm. House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.
Drinks On Us Club LaMa. 3910 Geary; (925) 565-5594. 9pm-2am. Hip-hop, R&B, and reggae with DJ Mind Motion, Rum, and S1.

Fag Fridays Endup. 10pm-6am, \$8. With residents Rolo, David Harness, and Pete Avila, Neon Leon, and weekly guests.
Freaky Fridays E25 682 Commercial; 362-9321. 6-10pm, free. Old-school, nu-skoal, and more.
Fuck Shack Beauty Bar. 9pm-2am. With Jefrodisiac, Richie Panic, and Birdy.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
House Broken Luna Lounge. 1192 Folsom; 626-6043. www.elevateevents.com. 10pm-3am, \$5-10. Breaks, 2-step, dub, ragga, Latin, hip-hop, and more.
House of Voodoo II Pirata. 2007 16th St; 626-2626. 10pm, \$5-7. Death rock, gothic, punk, glam, and '80s with DJs Voodoo, Jezebelia, and Purgatorio.
Indie Circus Argus Lounge. 9pm.
Latin Bay Area Glas Kat. 10pm-3am. Salsa,

merengue, reggaeton, bachata, rock en Español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony Q, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Levende Lounge 1710 Mission; 864-5585. www.livende.com. 6-10pm. With live performance by Acoustic Sneaky. 10pm: "Fabolous," with Chad Mitchell, Audio Angel, Uncle Larry, and Tal M. Klein.
Lingba Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Make-Out Room 10pm, \$5. Bhanga, breakfast, and more with Jimmy Love.
Master Bleser Delirium. 10pm. Punk rock.
Mood Swing Eastside West. 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond, Precise, and guests.
On the Corner DNA Lounge. 10pm-4am, \$10. Booty bass, hip-hop, and dancehall with Mr. Mbox of 2 Live Crew, Shortkut, Platurm, Spair, Jah Yzer, and Apollo.
Pink 9pm-4am, \$20. See Pick box.
Q Jitterbugs Swing Dance Party Synergy, 1387

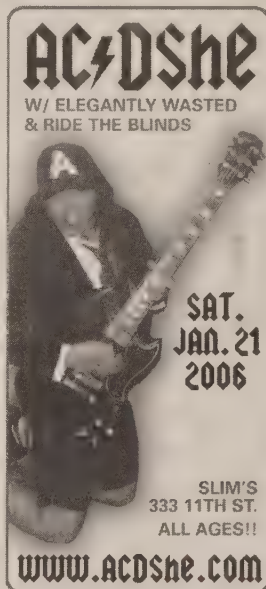
Valencia; 305-8242. 8pm, \$10-15. Swing lessons.
Quench Fridays Club Q. 61 Golden Gate; www.freepartysf.com. 9pm. With various resident DJs spinning music in three rooms.
Remedy Ruby Skye. 9pm-4am, \$15. With various guest DJs.
Rewind Element Lounge. 9pm-2am. With Steve Masters and Brian Raffi.
Shadowplay Stud. 9pm-3am, \$5. Indie, new wave, electro, and disco punk with DJ Donimo.
Space Truckin' Benders Bar and Grill. 806 S Van Ness; 824-1800. www.bendersbar.com. 6-10pm. With DJs.
Swing at Seven SF LGBT Community Center, 1800 Market; 305-8242. www.queerjitterbugs.com. 7-10pm, \$5-7. Weekly swing dance club.
Sublounge 9pm-2am, \$5. With Interactive Crew and friends.
Suite One8One 9pm-4am, \$20. With DJs.
Tema El Rio. 10pm-2am, \$5. Soca, reggaeton, bhanga, salsa, merengue, Afrobeat, salsa, samba, bhanga, reggaeton, soca, and more.
Velvet Lounge 9pm, \$10. With DJ Manny Perez.

Wish 1539 Folsom; 278-9474. 6-10pm, free. "Om Happy Hour," with Om Records crew. "Deep House Project," 10pm-2am, free; deep house with Carlos and crew.
The X 715 Harrison; www.sclubs.com. 9:30pm-2:30am. House with DJ Paolo.

BAY AREA

Club Trenz Simone's Jazz and Old Cabaret. 377 Second St, Jack London Square, Oakland; emoneypre-sents.com/clubtrenzguestvoucher.htm. 10pm-2am. Hip-hop, R&B, soul, and old-school.
Flashback Fridays Luke's Taproom and Lounge, 2221 Broadway, Oakland; (510) 451-4677. 10pm, \$5-10. With DJs Spair and Platurm.
Kingman's Lucky Lounge 5-8pm, free. With DJ JRS. "Free Flo Fridays," 9pm-2am. With DJs AJB, Rawman, Robynn, and guests.
Ladies in the Front Shattuck Downlow. 9:30pm, free. Classic soul, hip-hop, and old-school with DJs Shania D and Mai-Lai.

CONTINUES ON PAGE 42

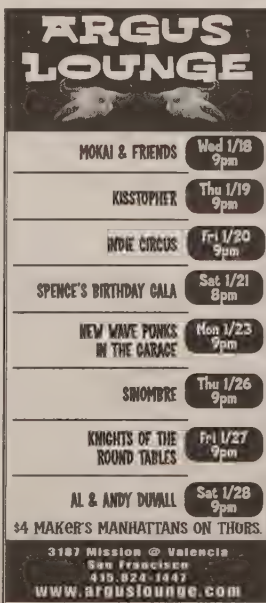


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& RIDE THE BLINDS

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JAN. 21
2006**

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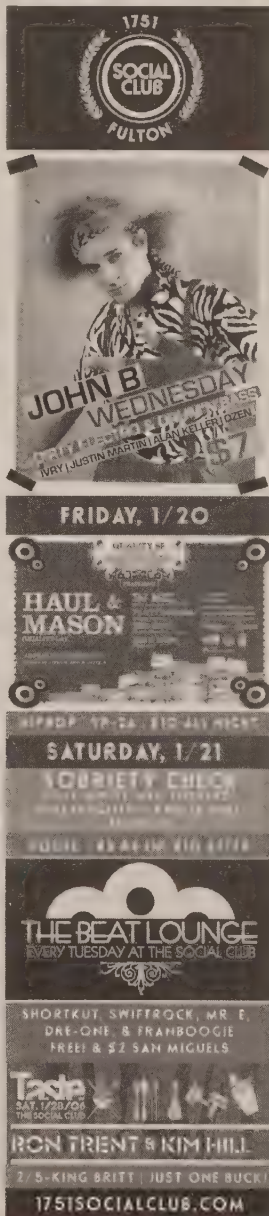


ARGUS LOUNGE

MOKAI & FRIENDS	Wed 1/18 9pm
KISSTOPIER	Thu 1/19 9pm
INDIE CIRCUS	Fri 1/20 9pm
SPENCE'S BIRTHDAY GALA	Sat 1/21 8pm
NEW WAVE PUNKS IN THE GARAGE	Mon 1/23 9pm
SNOWBIRE	Thu 1/26 9pm
KNIGHTS OF THE ROUND TABLE	Fri 1/27 9pm
AL & ANDY DUWALL	Sat 1/28 9pm

\$4 MAKER'S MANHATTANS ON THURS.

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HAUL & MASON

SATURDAY, 1/21

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THE BEAT LOUNGE
EVERY TUESDAY AT THE SOCIAL CLUB

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DRE-ONE & FRANBOOGIE
FREE & \$2 SAN MIGUELS**

Tasha
SAT. 1/28/06
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2/5-KING BRITT | JUST ONE BUCK

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JAZZ & CLASSICAL
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BEETHOVEN "Rozumovsky" Quartet
14.99

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EVERY THURSDAY 9PM-2AM 21+

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THE CITY'S BIGGEST REGGAE WEEKLY
REGGAE/DANCEHALL/SOUL/REGGAETON
DJS: DJ POLO, IRIE DOLE & IVER, SHORTKUT,
UNI-T, COMMON SENSE, DADDY ROLD, DOOGIE, DJ HENROC
FREE BEFORE 11PM/\$5 AFTER

IN THE DARK ROOM:

MISTURADA

9PM-2AM EVERY THURSDAY IN THE DARK ROOM
AFRO-LATIN, CARIBBEAN & BRAZILIAN FLAVORS
DJ VANKA + SPECIAL GUEST DJ RUEBEN (GROWNTEMPO)
\$5/FREE BEFORE 11PM W/ FLYER

FRIDAY, JAN. 20TH 9PM-4AM 21+

PAID IN FULL

APOLLO, SAKI 1, MR. E, MINDMOTION
WITH DJS FUZE, J-PROS, D-SHARP, SUPREME
\$10 BEFORE 11PM

SATURDAY, JAN. 21ST 9PM-4AM \$5* 21+

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ENTER THE DANCEHALL

THE BEST IN DANCEHALL/REGGAE/HIP HOP/REMIXES

RESIDENTS DJS LONESTAR SOUND FEAT.

DADDY ROLD AND UNI-T

AND SPECIAL GUESTS

BLACK LOVE SOUND, COMPLEX (JOUVAY.COM),

PAPA JOE (UNITY HI-FI), HENROC (CITY CAT SOUND)

*\$5 BEFORE 11PM/\$10 AFTER

IN THE DARK ROOM:

GOIN BACK TO CALI

TOP-R FEAT. BOAC & CONCEIT

AGENT STRANGE MOUTH

FEAT. AGENT 23, ADAM STRANGE, FOULMOUTH JERK (OF GFE)

IRONFIST

W/ DJ MACON BEATZ AND NOTIK 1

SUNDAY, JAN 22ND 9PM-2AM \$10 21+

DIGABLE PLANETS

BEYOND THE SPECTRUM THE CREAMY SPY CHRONICLES

FEAT. DJ SETS BY BUTTERFLY AND DOODLEBUG

OF DIGABLE PLANETS

AND A SPECIAL LIVE PERFORMANCE BY

LADY BUG MECCA

ALONG WITH SF'S OWN DJS NETA, DANIELLA, AND MR. E

HOSTED BY BROWN BOOGIE

LIMITED \$10 TICKETS @ FRANKPEPERTICKETS.COM

EVERY TUESDAY 9PM-2AM 21+

O' SHEA PRESENTS

SOUL FO'REAL

LIVE JAZZ, NEO-SOUL, R&B, & OPEN MIKE SPOKEN WORD.

FEATURING DJ DUSTY CRATES, DJ SUPREME & DJ SOLAGE

FREE BEFORE 11PM/\$5 AFTER

CLUB 60 SIXTH ST btwn market & mission st. 415.863.1221



DINNER TIL 11:00PM

WEDNESDAY, JAN 18 8:30 57

INDIE

HELEN STELLAR

THE LOVE X NOWHERE

DORA FLOOD

THURSDAY, JAN 19 9PM 516

ROCK

COUNTRY JOE

& FRIENDS

ANNIE & THE VETS

FRIDAY, JAN 20 9PM 519

ROCK/LONGWINTER

BRANDI CARLILE

ETIENNE DE ROCHER

TOM BROSEAU

SATURDAY, JAN 21 9PM 58

ROCK

THE PLUS ONES

10 MINUTE LOOP

SUNDAY, JAN 22 8PM

516ABV/12000

CLASSICPUNK/ROCK

THE AVENGERS

THE SERMON

SATISFACTION

TUESDAY, JAN 24 9PM 57

INDIE/18+ SHOW

AUGUSTANA

MARGOT & THE

NUCLEAR 50 & 50'S

THURSDAY, JAN 26 9PM 58

ROCK

KCRW.COM PRESENTS

PERSEPHONE'S BEES

BOYJAZZ

DJ BIG BLACKHAWK

(ABAH OF BOYJAZZ)

THURSDAY, JAN 26 8PM

516ABV/12000

POPS/SONGWRITER

UPSTAIRS AT THE SWEDISH AMERICAN HALL

JOSH ROUSE (SOLO)

FRIDAY, JAN 27 9PM 519

ROCK

THE PHENOMENAUTS

THE FAMOUS

TEENAGE HARLOTS

SATURDAY, JAN 28 9PM 512

ROCK N' ROLL

MARAH

ADAM & DAVE'S BLOODLINE

TUESDAY, JAN 31 7:30 315

BLUES

CHICAGO BLUES

REUNION FEAT.

BARRY GOLDBERG

NICK GRAVENITES

HARVEY MANDELL

TRACY NELSON

SAH LAY & CORKY SIEGAL

WEDNESDAY, FEB 1 9:30 510

ROCK/18+ SHOW

MUTE MATH

VEDERA (FORMERLY VEDA)

THURSDAY, FEB 2 9PM 57

ROCK

RUBBERSIDEDOWN

GIRLFRIEND EXPERIENCE

(CLOSING SET)

CANDY FROM STRANGERS

2/3 JACKPOT

JENNY LEWIS AND

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2/4 THE MUTANTS

2/7 NOODLES

2/9 SF BICYCLE COALITION

2/9 LUNASA

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MUSIC

FRI/20 DANCE CLUBS CONT>

Old Skool Corner @seventeenth, 510 17th St, Oakl:
(510) 433-0577. 9pm. Old-school from the '80s
and beyond.
Tiger Lounge Golden Bull. 9pm. With guest DJ
Mpenzi.
White Horse Bar 8pm. With DJ Eclat

SATURDAY 21

ROCK/BLUES/HIP-HOP

AC/Dshe, Elegantly Wasted, Ride the Blinds Slim's.
9pm, \$13.
Avenger, Sermon, Satisfaction Cafe du Nord. 8pm,
\$12

Brad Wolfe and the Moon, Kiff Gallagher, Keith
Varon, Mike Gibbons Independent. 9pm, \$12

Dr. Mo Jo Band Ireland's 32. 9pm
"Edwardian Ball" Great American Music Hall. 8pm,
\$18. With Rosin Cove, Zoe Keating, Vau De Viré

Society, and more
Elected Bottom of the Hill. 10pm, \$10

[[Hightower, Genghis Kahn, Annihilation Time
Hemlock Tavern. 9:30pm, \$6

Wanda Jackson, Rosie Flores, Johnny Dilks and His
Visitation Valley Boys, DJ Toby Bimbo's 365 Club
9pm, \$18

Johnny Mac Rite Spot. 9pm, free
Notorious Red Devil Lounge. 9pm, \$10.

[[Nous Non Plus, Vagenius, Giant Value Hotel
Utah Saloon. 9pm, \$10. See Picks, page 22.

*Phb' 12 Galaxies. 9pm, \$15.
Pyroclastics, McCools, Minks Parkside. 9pm, \$5

Railroad Earth, Hackensaw Boys Fillmore. 9pm,
\$20.

Roy Tyler and New Directions Biscuits and Blues.
8:30 and 10:30pm, \$15.

School of Rock Tribute to AC/DC 12 Galaxies. 4pm,
\$10.

Shotgun Wedding Quintet, DJ Monophone, DJ
Platinum Elho Room. 10pm, \$10

Slister Dexter, Crashing Sun Rockit Room. 9pm,
\$5

Slick Rick, DJ Stress, Kevvy Kev Mezzanine. 9pm,
\$18.50

Slightly Stoopid, John Brown's Body, Expendables
Warfield. 8pm, \$20

Vinyl, Du Uy Quintet Boom Boom Room. 9:30pm,
\$12

Jody Watley Plush Room. 8pm, \$37.50.

BAY AREA
Aram Danesh and the Super Human Crew
Sweetwater. 9:30pm, \$12.

CV1 Jupiter. 8pm
Finess Brown, Contaminates, Group Therapy
Blakes. 8pm, \$10

Golda Supernova, Teri Falini, Paul Manousos,
Wildlife Uptown. 8:30pm, \$7.

[[Harold Ray: Live In Concert, Del Lames,
Reducing Agents Ivy Room. 10pm, \$7.

Heartbreaker, Saturday Night Special Little Fox,
2209 Broadway, Redwood City. (650) 369-4119.
8pm, \$14.

High Voltage, Dazed and Confused, Electric Phase
Roosters Roadhouse. 9pm, \$5.

Interseed, Bean Messiera, Passive Aggressive, 100
Sun Pine Street Bar and Grill, 875 Rincon Ave,
Livermore. (925) 606-9266. 8:30pm, \$5.

Last, Jungle Rooster, Electric Boogie Dawg's Time
Out Bar and Patio. 9pm, \$6.

Nicole McRory Beckett's. 9:30pm.
"Noltada Brasileira" The Beat, Eddie Brown Center
for the Arts, 2560 Ninth St, Berk. (510) 548-5348,
www.the-beat.org. 8pm, \$15-20

Patsy and the Midnight Walkers, Mike Damron,
Jared Clifton Starry Plough. 9:30pm, \$8.

[[Tuna Helpers, 1990s Mama Buzz Cafe. 7pm,
\$3-5.

[[Jason Webley, Two Gallants, Teenage Harlets,
Sex Tape Scandal 924 Gilman. 8pm, \$6.

JAZZ/NEW MUSIC
Don Asher, Waldo Carter Moose's. 8pm.

Bill Bell Bacar. 9pm
Bill "Doc" Webster Band Les Joullins Jazz Bistro.
8pm.

Macy Blackman Washington Square Bar and Grill.
7pm

Black Market Jazz Orchestra Top of the Mark. 9pm,
\$10.

Dirty Little Secret Plush Room. 11pm.
Paul Kimura Bistro Clement, 127 Clement; 387-
6966. 6pm, free.

Veronica Klaus Michael's Octavia Lounge, 1772
Market; 863-3690. 10:30pm, \$8.

Live Jazz Caffe d'Melano, 1314 Ocean; 333-3665.
7pm

Steve Lucky Enrico's. 8pm
David "Fathead" Newman Jazz at Pearl's. 9 and
11pm.

Octopop Savanna Jazz. 8:30pm
Eric Shifrin Fairmont, 950 Mason; 772-5000. 7pm.
Steve Klawter Trio Bistro Boudin, 160 Jefferson;
928-1849. 6pm, free.

BAY AREA

[[Sarah Cahill Trinity Chapel, 2320 Dana, Berk.
www.trinitychamberconcerts.com. 8pm, \$8-12

Dave Bernstein Quartet Downtown. 9pm
Jazz Singer's Collective Jazzschool. 7:30pm, \$10

[[Ledisi Yoshi's. 8 and 10pm,
\$24.

Dani Thompson Cafe Van Kleef. 9pm, \$5-10

FOLK/COUNTRY
Peter and Zoltán Katona Herbst Theatre, 401 Van
Ness; 1-888-400-OMNI. 8pm

[["Novo Soundz Do Brasil Para San Francisco"
Madrone Lounge. 9pm, \$5. With members of

Bat Makumba, Soulsalala, DJ D.Wurkur, live
capoeira, and more

Open mic Red Vic Peace Center, 1665 Haight; 864-
1978. 8:30pm, free

Potaje Trio Red Poppy Art House, 2698 Folsom;
826-2402. 8pm

"San Francisco Bluegrass Association Benefit"
Plough and Stars. 9pm; \$10. With Jewgrass Boys,
Lone Mountain Sisters, and Charlie Beck and the
Lovely Lady Li-Le

BAY AREA
Jared Karol and Nate Cooper Nomad Cafe, 6500
Snattuck, Oakl. (510) 595-5344. 7:30pm, free

Maria Muldaur Freight and Salvage Coffee House
8pm, \$19.50

Samba Jogo Ashkenaz. 9:30pm, \$13
Way Blonde Julie's Coffee and Tea Garden, 1223
Park, Alameda; (510) 865-2385. 8pm, free

DANCE CLUBS
Avery Island Jack's Club, 2545 24th St; 641-5371

10pm, free. A dance party with DJ Jamie Jams and
dollar drinks

Backdo 10pm, \$3. African and French hip-hop with
DJ Sogai and Eddie

Better Days Pink. 9pm-2am, \$10. With Franky
Boissy

Browntempo Tunnel Top. 10pm-2am, free
Afrodiscobeat, Latin funk, and electropicalia with
Rueben, Romanowski, and friends

City Nights 9:30pm-2:30am. Hip-hop and club hits
Class Reunion II Make-Out Room. 8pm, \$10. With the

Cast Heads, X-Tal, It Thing, and the (E)X Cat Heads
Club NW 10pm-3:30am. Hip-hop and dance music

Destroy All Genres Beauty Bar. 9pm-2am. Classic
and leftfield dance party with D.A.G.

Digital Voda. 10pm-2am, free. Underground house
Discotheque Le Colonial, 721 Sutter; 931-3600

10pm-2am, free. House and hip-hop with DJ
Masao

Elevate Roe/Prime, 651 Howard; 979-3031,
www.sebastianentertainment.com. 9:30pm-3am

Hip-hop, rock, club classics, house, global grooves,
and more

Endup 6am-1pm: "Ascension" with Djs Vince,
Adrian, Jim Hopkins, and Tracy. 10pm-6am:

"Revolutionary," hosted by Astrobey Jim; with Djs
Keoki and guests. 10pm-6am: Featuring guest DJ

The Factory Factory 525, 525 Harrison; 339-8686,
www.sfcclubs.com. 9:30pm-3:30am, \$5-15. Hip-hop,
house, and more

Fly 330 Ritch. 10pm. R&B with DJ Mind Motion
Frisco Disco Arrow. 10pm-2am

Harry Denier's Starlight Room Midnight, \$5. With
DJ Dave Gills

Hellatiger Amnesia. 9pm-2am. '80s, hip-hop, and
electro

I Love Wet Panties Delirium. 10pm. With Djs Jenny
and Jules

Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com.
10pm, \$5. With residents Sammy D, Alland Byallo,
Brian Walls, and guests

Levendee Lounge 1710 Mission; 864-5585,
www.levendees.com. 7-10pm: with Eric Lacy. 10pm

with various local and international DJs.
Live at the BBQ Nickie's BBQ. 9pm. Hip-hop,
midtempo, and more with D Dub, Efreem, Devin, and
Aron

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am
Hip-hop, old-school, and funk with DJ Mizzo

Metronome Dance Center 9pm, \$16
"Metromilonga," Argentine tango lesson. 7:30pm,
\$12. "Jitterbug Jump," jitterbug lessons with Mike
Quebec

Mile High Club EZ5, 682 Commercial; 362-9321.
10pm-2am, free. Jet-set lounge sounds with
Fletcher and Joel

El Rincon 10pm-2am. Salsa, timba, reggaeton,
merengue, and more with DJ Walt Digz

Rockat Cat Club. 9pm-3am. Rock, indie, punk, and
more with Omar, S44, Otterpop, and rotating DJs.

[[Salted Saturdays Mighty. 10pm-5am, \$10.
With Miguel Migs, Julius Papp, and Chadwick.

Silent II Pirata, 2007 16th St; 626-2626. 9pm-2am,
\$5. With Kinetik, Mr. Moonlight, Atom, Tommy
Jeremy, and guests.

CONTINUES ON PAGE 44 >>

AMOEBa MUSIC



VOTED BEST OF THE BAY '91-2005!
BUY-SELL-TRADE:
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FREE LIVE SHOWS AT AMOEBa ON HAIGHT!

BRANDI SHEARER & THE ROBIN NOLAN TRIO

See these two artists live at the Savannah Jazz Club, tonight!
2837 Mission Street, SF. Don't miss this great show!

Saturday, January 21st 2pm

ROGUE WAVE

Amoeba welcomes back Rogue Wave to our live stage! Come on down to the Haight for a free, all-ages indie rock throw-down. Rogue Wave is supporting their latest record, "Descended Like Vultures" - out now on Sub Pop!

Thursday, January 26th 8pm

FILM SCHOOL

Live on the Amoeba stage, we present local heroes, Film School! They will be playing live in support of their brand new self-titled album - out on Beggar's Banquet, January 24th! Come on out and support this SF favorite!

Tuesday, February 7th 8pm

KELLEY STOLTZ

Come spend cocktail hour with Kelley as he takes the stage at Amoeba to (re)support the new album, "Below the Brackets" - out that day! This local artist is now signed up with indie supergroup, Sub Pop Records, and the new record is sure to be a huge success. Be there!

Every Friday night from 7 - 10 pm
Amoeba presents...

MANDALA

Our weekly in-house DJ series featuring rotating styles on the 15 & 2's

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Validated Parking at Labor Gate Parking Garage

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Mon - Sat 10:30 AM - 10 PM, Sun. 11 AM - 9 PM
www.amoebamusic.com

POUNDSF

NIGHTCLUB BAR & GRILL
100 CARGO WAY, SF

Friday January 20th
(outdoor show)
gates 3pm \$28 adv
WVI Classic presents

(classic lineup)

ANTHRAX

w/ Nile, Hypocrisy, God Forbid,
Sworn Enemy, Soilent Green,
Raging Speedhorn, Manntis
Decapitated, With Passion

Saturday January 21st
doors 7pm \$11 adv

UNDERBACH

Nodes of Ranvier
Becoming The Archetype
Oblige

Sunday January 22nd
doors 7pm \$8 adv

CITY ON FILM

I.O., Push To Talk
Cast of Thousands

Monday January 23rd
doors 7pm \$8 adv

RIGOR MORTIS
with special guests

Tuesday January 24th
doors 7pm \$8 adv

RAMADIAN

(ex Blood for Blood)

w/ Death Before Dishonor
Embryonic The End
Slaughterhouse

Thursday January 26th
doors 7pm \$13 adv

30 Inches of Blood

w/ Two Cents, and more...

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THE MILK BAR

BEST HIP-HOP CLUB
2004 & 2005

WEDNESDAY JANUARY 18TH

THE TURNTABLE TVKOOZ PRESENT

FIRST CLASS

WITH DJS MR ROPER & OLD E

THURSDAY JANUARY 19TH 2006

WEEKLY ROTATING GUEST DJS 5PM
POP - ROCK - ELECTRO - HIP HOP

FRIDAY JANUARY 20TH 2006

WISDOM RECORDS PROUDLY PRESENTS

UPRISING

SPECIAL GUESTS DJS

IVIER AND IRIE DOLE

JAH YZER AND DJ SHORTKUT

EMPRESS I - LEXIS

SATURDAY JANUARY 21ST 2006

THE MILK BAR PROUDLY PRESENTS

SUPERFRIENDS

WITH VERY SPECIAL GUESTS

DJ JAH YZER (THE RUB NY)

& NICK CATCHDUBS

(FADER MAG)

WITH RESIDENT DJ VIN SOL

SUNDAY JANUARY 22ND 2006

THE ORIGINAL DJS PRESENT

CHECK THE RHYME

WITH DJS POS RED

& DJ SUPREME

OLD SCHOOL FLAVA ALL NIGHT

TUESDAY JANUARY 24TH 2006

THE JAH WARRIOR SHELTER HI FI

1840 HAIGHT STREET

between Shrader & Stanyan

Parking Available 2 blocks away at Kozak lot

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DJS JAH YZER

IVIER & IRIE DOLE

DANCEHALL - REGGAE

REMIXES

1840 HAIGHT STREET

between Shrader & Stanyan

Parking Available 2 blocks away at Kozak lot

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CONCERT UPDATE

FEATURED SHOW



FILM SCHOOL

1/26
BOTTOM OF THE HILL

THIS WEEK

MARK KOZELEK
1/18 Great American Music Hall

BRANDI CARLILE
ETIENNE DE ROCHER
1/20 Cafe Du Nord

WHITESTARR
1/20 The Independent

WANDA JACKSON
1/21 Bimbo's 365 Club

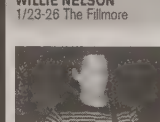
THE ELECTED
1/21 Bottom of the Hill

AC/DShe
1/21 Slim's

HAROLD RAY LIVE IN
CONCERT
1/21 The Ivy Room

THE AVENGERS
THE SERMON
1/22 Cafe Du Nord

WILLIE NELSON
1/23-26 The Fillmore



JOSH ROUSE
1/26 Swedish American Hall

RYKARDA PARASOL
THE DILETTANTES
1/26 Hemlock



PERSEPHONE'S BEES
1/26 Cafe Du Nord

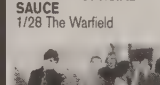
REBIRTH BRASS BAND
The Independent
1/27-28

INDIGO GIRLS
1/27-28 The Fillmore

GOSSIP
NUMBERS
1/27 Bottom of the Hill

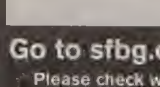
THE STRUTS
THE FLAKES
1/27 The Ivy Room

G. LOVE & SPECIAL
SAUCE
1/28 The Warfield



DAVID GRAY
3/19 Paramount Theatre, Oakland

METRIC
3/24 The Fillmore



ARAB STRAP
3/24-26 Cafe Du Nord

PENNYWISE
1/29 The Warfield

KT TUNSTALL
1/31 Slim's

HOWARD JONES
1/31 Red Devil Lounge

COLDPLAY
FIONA APPLE
1/31 Oakland Arena
2/1 HP Pavilion, San Jose

CAKE
TEGAN & SARAH
2/1 The Warfield

THE GREYBOY
ALLSTARS
2/1-3 The Independent

THE CUTS
2/3 Hemlock Tavern

JENNY LEWIS WITH
THE WATSON TWINS
2/3 Cafe Du Nord

YOUNG DUBLINERS
2/3 Red Devil Lounge



CAT POWER & THE
MEMPHIS RHYTHMBAND
2/23 & 24 Palace of Fine Arts

THE WEDDING PRESENT
2/24 Slim's

ROBERT POLLARD
2/25 The Independent

X
2/25 Slim's

ROBYN HITCHCOCK
AND THE MINUS 5
2/27 Slim's

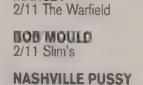
THE GREENHORNS
2/28 Bottom of the Hill

SINEAD O'CONNOR
3/1 The Warfield

STEREOBAB
3/3 & 3/5 The Fillmore

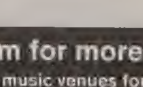
PINK MOUNTAINTOPS
3/10 Bottom of the Hill

SIR MIX-A-Lot
3/11 Red Devil Lounge



DAVID GRAY
3/19 Paramount Theatre, Oakland

METRIC
3/24 The Fillmore



ARAB STRAP
3/24-26 Cafe Du Nord

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- Kara Lane, Marketing Director
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SAT/21 DANCE CLUBS

Smooch Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am. \$15. House music with Michael Anthony and Brett Star.
Sonido Make-Out Room. 10pm. \$5. '60s and '70s Latin, boogaloo, cumbia, soul, bhangra, booty bass, and more.
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.
Sugar Stud. 9pm. House with Ellen Ferrato and Leonard.
Suite oneBOne 9pm-4am, \$20. With DJs.
Swing Crash Course Live Art Gallery, 151 Potrero; 305-8242. 2pm, \$35-45. Salsa and swing dance lessons.
TechTonic Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. With Pete Fraser.
Velvet Lounge 9pm, \$10. '70s, '80s, modern rock, and funk with DJ Bumper.

BAY AREA

Animal House Shattuck Downlow. 9:30pm, \$5. Solarz and Blu Douja.
Club Rumor 2255 Main, Hayward; (510) 733-2334. Party and strip club.
Funky Flashback Saturdays Bench and Bar, 2111 Franklin, Oak; lavenderclucas@yahoo.com. 4-8pm, free. A club for queer women featuring old-school jams.
On the Down Low Kingman's Lucky Lounge. 8pm-2am, free. With Matt G. and DJ Pone.
Smoove Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 10pm-2am. Future funk, neo-soul, dancehall, old-school, and new-school with Wisdom, Jamo, and rotating DJs.
White Horse Bar 8pm. With DJ PJ.

SUNDAY 22

ROCK/BLUES/HIP-HOP

Carta, Leyna Noel Make-Out Room. 9pm, \$6.

Devil's Own Parkside. 5pm, free.
Kate Garibaldi Ireland's 32. 9pm.
Honey Island Swamp Band Boom Boom Room. 9:30pm, free.
Jon Lawton and RJ Mischo Biscuits and Blues. 8:30pm, \$10.
Morning Line, 500's, Bellyachers 12 Galaxies. 9pm, \$8.
Our Lady of the Highway Rite Spot. 9pm, free.
School of Rock Tribute to AC/DC 12 Galaxies. 4pm, \$10.
Jane Shimabukuro Hotel Utah Saloon. 3:30pm, \$12.
Women and Children, Sic Alps Hemlock Tavern. 9:30pm, \$6.

JAZZ/NEW MUSIC

Don Asher, Waldo Carter Moose's. 11:30am
Bill "Doc" Webster Band Les Jours. 8pm.
BJ Papa concert and jam Jazz at Pearl's. Concert, 8:30pm; Jam, 10:30pm, \$5-10.
"Django Night" Savanna Jazz. 7pm.
Mike Greensill, Ruth Davies Moose's. 7pm.
Hanna Rifkin Trio Amnesia. 7:30pm, free.

Victoria Hughes Top of the Mark. 10am-2pm.
Darcy Jean and friends Top of the Mark. 7pm, \$5.
Alex Kaleo Enrico's. 7pm.
Paul Kimura Garden House Cafe, 3117 Clement; 668-1640. 3pm.
Mike Lipkin Washington Square Bar and Grill. 7pm.
Larry O'Leno and His Mission Revival Jazz Band with Darlene Langston Octavia Lounge, 1772 Market; 863-3690. 7pm.
Todd Sackafosse Canvas Gallery. 8pm, \$3.
Jason Webley, Az Iz Brass Band, Wink Payne Amnesia. 9pm, \$5-7.

BAY AREA

Brad Mehldau Trio, Bill Frisell Quintet Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9888. 7pm, \$20-40.
Ledisi Yoshi's. 8 and 10pm, \$24.

FOLK/WORLD/COUNTRY

*Breakfast with Enzo Progressive Grounds Cafe, 400 Cortland; 282-6233. 10am, free.

Marla Fish and friends Plough and Stars. 9pm.

BAY AREA

Nate Cooper Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 11am, free.
Gary Lapow Ashkenaz. 3pm, \$4-6.
John McCutcheon Freight and Salvage Coffee House. 8pm, \$25.50.
"Starry Irish Music Session" Starry Plough. 8pm. With Shy Black.

DANCE CLUBS

Best Dressed Chicken in Town Knockout. 5pm-midnight, free. Jamaica rocksteady with DJs Ben Stolen and Miss Heather.
Bionic Pink. 10pm-2am, \$5. With DJs Solar, Mark E. Quark, and Iz.
Boogie Brunch Levee Lounge, 1710 Mission; 864-5585, www.leveedesf.com. 11am-5pm. With DJs Mike Arceci, John Early, Ben Doren, Chad Clubb, Josh Longo, and Ben Hester.
Cafe Rore 2298 Market; www.cafeflore.com. 7-11pm, free. With DJ Ken Vulsion.
Check the Rhythmic Mille. 9pm-2am. Old-school with DJs.
Club Dread StudioZ. 9pm, \$5. Reggae and dancehall night.
Club Havana Jelly's. 4pm, \$10. Eric Rangel y Su Orquesta America and DJ Luis Medina.
With DJ sets by Butterfly and Doodlebug of Digable Planets, and a special performance by Ladybug Mecca; also featuring DJ Neta, Daniella, and Empress I-Lexis.
Dub Mission Elbo Room. 9pm, \$20. With Matt Professor and the Ariwa Posse, DJ Sep.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, John Hopkins, and weekly guests. 8pm-4am, \$12: "Super Soul Sunday," with DJ David Harness, Patrick Wilson, and guests.
Fusion 715 Harrison; www.friction.events.com. 6pm-midnight. Leather and muscle bear gay bar with Matt Consola.
Gay and Lesbian Sundays Gallery Lounge, 510 Brannan; 227-0449. 2pm.
Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.
Jack Underground SF. 9pm, \$5. Chicago acid, electrohouse, and Detroit techno with DJs Derek B and Silencefiction.
Kodo WISH, 1539 Folsom; 278-9474, www.wishsf.com. 6pm-2am, free. Lounge music with Hideo Kobayashi, Chad Mitchell, Craig Kuna, Tokyo Component, Still Rob G, and guests.
Love So' Sessions Element Lounge. 9pm, \$5-10. With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee.
Madrone Lounge 8pm-midnight, free. With DJ Folklore, Top One, Cheese, and guests.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Mundo Lingua Lounge. 7pm-2am, free. Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.
Night Light Beauty Bar. 10pm-2am, free. With Rob Highlife, EmDee, and SteveMac.
Planet Big Stud. 5-10pm. A club for big men and their admirers.
Propaganda! Laszlo, 2536 Mission; 648-7600. 6pm-2am, free. '80s and electro.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quix, Kevy Key, and Will.
SalsaCrazy Sunday Metronome Dance Center. 6:30-11pm. \$15. Salsa dance social and dance lessons.
Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.
Sheldr Elivir, 3200 16th St; 552-1633. 9pm. A lesbian party.
Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs and special guests.
Tropical Sundays Metronome Dance Center. 6:30pm, \$4-8. Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.
Ugly Delirium. 10pm. With DJs.

MON 1/23 OPEN MIC 18+
The Songwriters Symposium
\$3/general \$2/musicians & students

BAY AREA

Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING. 9pm. With Jamin.
King of Kings Shattuck Downlow. 8pm, \$5-7. Reggae, dancehall, roots, and lovers rock with Doogie and Smoky.
Luka's Tap Room and Lounge 2221 Broadway, Oak; (510) 451-4677. 9pm, free. Hip-hop and old-school with DJs Tim D and Willie Maze.
Meow Mix by Room. 10pm, free. With DJ Shante of Soundboutique.
Sunshine's Soul Sundays Lucie Lounge, 2086 Allston Way, Berk; (510) 841-1390. 5pm-midnight, free. Classic and neo-soul; and Chicago-style stepping hosted by 7Broke Brothers.
White Horse Bar 8pm. DJ night.

MONDAY 23

ROCK/BLUES/HIP-HOP

Dan Bern 12 Galaxies. 9pm, \$12.

ANNIE'S SOCIAL CLUB

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anniesbooking@gmail.com

Thursday Jan. 19th
DJ TOM ONE
(Red Wine DJs)
electro/punk/80's/hip-hop
No cover - 9pm

Friday, Jan. 20th
GIBBSMO Presents...
arrangers
American Music Club
Hank IV • DJ Food Court
\$7 - 9pm

Saturday Jan 21st
Lipstick Riot with DJs:
GT, Deb Danger, and Shannon
(rock, punk, garage, power-pop)
No Cover - 9pm

Sunday Jan 22nd
CLOSED

Monday, Jan 23rd
Say Yeah! with:
KISSTOPHER
(soul, rocksteady, motown)
plus Backroom Karaoke!
No Cover - 8pm

Tues, Jan 24th
The Mouth-Offs
Thee Double D's
\$5 - 9pm

Weds, Jan 25th
Rondo Brothers and Friends
and special guests
\$5 - 9pm

Thursday Jan. 26th
STINKY'S PEEPSHOW
Filthy Thieving Bastards
(record release)
The Hooks • Touch-Me-Nots
backroom peepshow!!!
\$8 - 9pm

Upcoming:
1/27 Leaving Trains/Hai Karate
1/28 Leisure
2/3 Saros/Saviours/Annihilation
Time/California Love
2/5 Templars/Nuts & Bolts/The
Impalers/Gentleman Jim and
the Bastards

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AMERICA
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1.20
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"LADIES IN THE
FRONT"
w/ DJS SHANIA D &
LOVELEE
FREE DANCE PARTY!

1.21
Sa
"ANIMAL HOUSE"
EAST BAY'S OFFICIAL COLLEGE
NIGHT DJ'S SOLARZ &
BLU DOUJA SPINNING
CLUB HITS ALL NIGHT LONG!

1.22
Su
"KING OF KINGS"
DJS DOOGIE & SMOKEY
ROOTS, REGGAE, DANCEHALL &
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THUR: NEWTRENDS presents 360
WITH DJ SMOG SPINNING
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COMING UP:
1.25 PEPE Y SU ORCHESTRA
1.27 SILA & THE AFRO FUNK
EXPERIENCE TRUE-SKOOL
1.28 "TRUE-SKOOL CLASSICS"

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House, Underground Soul, Dance Music

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OAKLAND FADERS
w/ DJs SPAIR & PLATRUM
Old School, Hip Hop & All Things Funky

SMOOVE SATURDAY
w/ DJs WISDOM & JAMO
plus Special Guest J Boogie (Beatsauce)
Reggaeton, Future Funk, Neo Soul, & Dancehall

DJs TIM D & WILLIE MAZE
Hip Hop & Old School

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SI OFF DRAFT BEER

WEEKLY GUEST DJS
Bottled Beer Tasting
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FRI 1/20 Funk/SCA/ Punk \$10
The
Warsaw
Poland
Brothers
Getter
Hukaholix
plus Guest

Sat 1/21 HipHop \$10
Finless
Brown
The Contaminates
Group Therapy
DJ Spinning Hip Hop

MON 1/23 OPEN MIC 18+
The Songwriters Symposium
\$3/general \$2/musicians & students

Wed 1/25 Indie Rock \$10
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Yellow Bus Gang
Sani
plus guests

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MUSIC

David Honeyboy Edwards Biscuits and Blues
8:30pm, \$15.
Merfolk Ireland's 32, 9pm.
Sam Smith/Matt Baldwin/Adam Snider Rite Spot.
9pm, free.

BAY AREA

Paul Woods Blues Jam Uptown, 7:30pm, \$5.

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joulines Jazz
Bistro, 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's, 8:30
and 10:30pm, \$5-10
Mike Greensill, Ruth Davies Moose's, 7:30pm.
Scott Amendola Trio Bacar,
8pm.
Eric Shiffrin Washington Square Bar and Grill, 7pm.
Laway Smith with Allen Smith Enrico's,
7pm.

BAY AREA

Willie Jones III Quartet Yoshi's, 8 and 10pm, \$10-
14

FOLK/WORLD/COUNTRY

I Don't Like Mondays Blondie's Bar and No Grill,
540 Valencia; 864-2419, 8:30pm, free. Open mic
and acoustic music showcase with Alabaster
Adams
Live bluegrass Amnesia, 8:30pm, free
Willie Nelson Fillmore, 8pm,
\$50

BAY AREA

Traditional Irish music session Starry Plough, 9pm,
free

DANCE CLUBS

Caña Little Baobab, 3388 19th St; 643-3558,
10pm-2am, \$3, Reggaeton, dancehall, and more
with DJ Joe Quixx
Club Camille Beauty Bar, 9pm-2am. Rock 'n' roll.
Club Bread StudioZ, 10pm-3am, \$5, women free
before 11:30pm. Reggae and dancehall.
Club Fresh The Cafe, 2367 Market; 861-3846,
8pm-2am, \$2. Gay and lesbian hip-hop club.
Club Neon Make-Out Room, 10pm. Rock, hip-hop,
funk, soul, disco, electro, and indie with DJs Jamie
Jams, Emdee, Little Melanie, Aidan, Nadine, and
guests.
Dance Oasis African American Art and Culture
Complex, 762 Fulton; 424-4897, 7pm, \$10.
Morenque, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat, 9:30pm-2:30am, \$3-5.
Children of the Twilight Guild present this dark
dance club.
Falling Down Mondays Milk, 9pm, \$3-5. Skate
videos and classic '80s hits with DJs B-Case, Julia,
Rooster, Webb, Satva, Ross Hogg, Toph One, and
4am
Grateful Dead Jams Nickie's BBQ, 9pm-2am. Dark
Star Dan plays rare Grateful Dead tracks.
Harry Denton's Starlight Room Midnight, \$5. With
DJ Sammi
High Rolling/Low Budget TunnelTop, 601 Bush;
986-8900, 9:30pm, free. Acid-jazz, soul, funk, ska,
reggae, and house with DJ Hofwegen.
Lingba Lounge 8pm-midnight, free. Downtempo
lounge beats with Bee Dub, Erem, and Devin
New Wave Punks in the Garage Argus Lounge,
9pm.
94117 Madrone Lounge, 6pm-midnight, free. Local
art, music, and more
Ready Steady Go! Arrow, 10pm-2am, free. Indie
rock and Britpop with DJs Christina and
Jakedraphonic.
Redwood Room 8pm-midnight. Jazz with Consuelo
Kevin.
Sex, Sex, and More Sex Delirium, 10pm-2am,
free. Rock 'n' roll, hip-hop, and indie with Brett
Wilke and DJ Luv.
Smile Knockout, 10pm. An indie club with live
music.
Vroom El Rio, 8pm-midnight, \$3. Punk, funk, and
soul.

BAY AREA
Kingman's Lucky Lounge 9pm-2am. With DJ
Michael.
Not Your Daddy's Cadillac Cafe Van Kleef, 1621
Telegraph, Oak; (510) 763-7711, 10pm-2am, free.
With DJ Kitty, Prozack Turner, and friends.
White Horse Bar 8pm-1am, free. Hip-hop, reggae-
ton, and R&B with DJ Tony-T.

TUESDAY 24

ROCK/BLUES/HIP-HOP

Augustana Cafe du Nord, 9pm, \$7.
Banter Cut Ireland's 32, 9pm.
Excuse, Royalty, Walken Parkside, 9pm, free.
Fat Tuesday Band Biscuits and Blues, 8:30pm, \$10.

CONTINUES ON PAGE 47 »



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THE LIVING JARBOE

RED SPAROWES

SUBARACHNOID SPACE

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\$5 Before Midnight, \$10 After

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THE INDEPENDENT

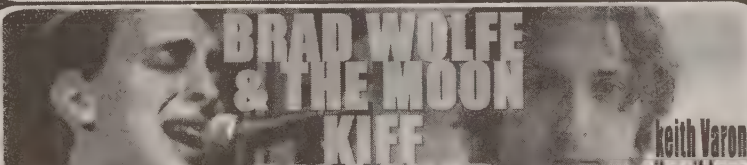
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City Village, San Francisco



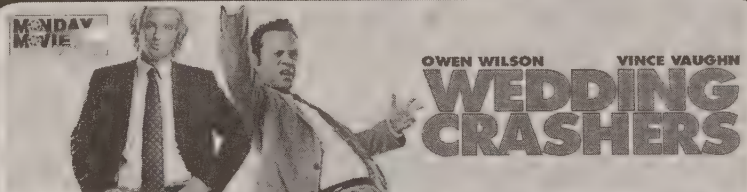
● ● **WHITE STAR** ● ●

FRI JAN 20th 8:00 PM release show
Face Humper doors 8:30/ \$10 ADV
\$12 DOOR



BRAD WOLFE & THE MOON
KIFF GALAGHER
SAT JAN 21st
ALBUM RELEASE SHOW
doors 8:00/ \$10 ADV
\$12 DOOR

MONDAY MOVIE



OWEN WILSON VINCE VAUGHN
WEDDING CRASHERS
MON JAN 23rd
doors 7:30/ FREE!
2 DRINK MIN



Lake Trout
Benzos ~ Send For Help ~ Viva K
WED JAN 25th
doors 7:30/ \$10 ADV
\$12 DOOR

FRI 1.27 & SAT 1.28/ DOORS 8:30PM/ \$20
SUNSET PROMOTIONS PRESENTS
REBIRTH BRASS BAND
SHOTGUN WEDDING QUINTET (1.27)
ALBINO! (1.28)

WED 2.1 & THU 2.2/ DOORS 8:30PM/ \$25
THE GREYBOY ALLSTARS

SAT 2.4/ DOORS 7PM/ \$60
BLUE BEAR MUSIC FOR YOUTH! BENEFIT
BONNIE HAYES
WITH SPECIAL GUESTS
ROBBEN FORD & VICKI RANDLE
PRIDE AND JOY

WED 2.8/ DOORS 7:30PM/ \$20
KCRW.COM PRESENTS
DUNCAN SHEIK
PARTIALLY SEATED SHOW

THU 2.9/ DOORS 8:30PM/ \$20
WILD WEST DUB TOUR
U ROY
THE SCIENTIST
FULLY FULLWOOD
HAWAIIAN LION • MR. BEANIE
GREEN UP SOUND SYSTEM

FRI 2.10 & SAT 2.11/ DOORS 8:30PM/ \$20 ADV • \$22 DOOR
THE DEREK TRUCKS BAND
SUN 2.12/ DOORS 7:30PM/ \$13 ADV • \$15 DOOR
NASHVILLE PUSSY
HONKY
CHARM SCHOOL DROPOUTS
WED 2.15/ DOORS 8:30PM/ \$12 ADV • \$14 DOOR
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Make-Out Room



WEDNESDAY, JANUARY 18 8:00 PM
AJ ROACH
VICTORIA GEORGE
CHRISTIE WINN AND THE
LOWDOWNS

THURSDAY, JANUARY 19 8:00 PM
THE MOORE BROTHERS
PAPERCUTS
THE FINCHES

FRIDAY, JANUARY 20 8:00 PM
EARLY MATINEE SHOW
LAZARUS
SUSURRUS STATION

FRIDAY, JANUARY 20 10:00 PM
A NICKEL BAG OF FUNK
CLUB UNICORNIO PRESENTS:
MARIA DANIELA Y SU
SONIDO LASSER

SATURDAY, JANUARY 21 8:00 PM
SONIDO
SPECIAL GUEST TWO:
AND HOST DJ WILLIE COLOGNE
PLAY BRANCO, LATIN, SOUL, HIP-HOP,
Y MUCHO MUCHO MAS!

SUNDAY, JANUARY 22 8:00 PM
MODULAR SET
CARTA
LEYNA NOEL

MONDAY, JANUARY 23 10:00 PM
CLUB NEON
ROCK, HIP HOP, FUNK
SOUL, DISCO, ELECTRO, AND INDIE
DJ JAMIE JANE, EDOE,
LITTLE MELANIE, AIDAN AND NADINE

TUESDAY, JANUARY 24 8:00 PM
GOLD CHAINS & SUE CIE
THE SOMNAMBULANTS
THE NEW CENTURIES

WEDNESDAY, JANUARY 25 7:30 PM
THE ROMANE EVENT
HOSTED BY PACO ROMANE

FOLLOWED BY
PVT 53 10PM
CALLING ALL PRETTY YOUNG THINGS
FOR A QUEER NIGHT OF SOLID GOLD
DANCE MOVES AND WHITE HOT CRUISING!!!

THURSDAY, JANUARY 26 8:00 PM
WITHDRAWAL
BRIL
BLOOD ON THE TRACKS

FRIDAY, JANUARY 27 7:30 - 9:30 PM
INSTANT CITY:
A LITERARY EXPLORATION OF SAN FRANCISCO
PRESENTS SPIN CITY, A 51 NAME SHOW
FUNDRAISER FOR INSTANT CITY
(WWW.INSTANTCITY.ORG)
WITH GABE ROTH OF EDIBLE COMPLEX
AND KATHI KAMEN GOLDMARK OF
THE ROCK BOTTOM REMAINDERS.
HOSTED BY NEIL MARTINSON AND SIMONE THIRD-ARM
LIVE MUSICAL PERFORMANCE BY KURT KEPPLER

SUNDAY, JANUARY 29
2 SHOWS 7PM & 10PM
CALEXICO
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MONDAY, JANUARY 30 8:00 PM
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Love Hurts...



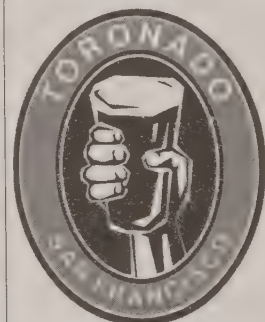
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11:30-2am bar
11:30-10pm food

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TUES/24 ROCK/BLUES/HIP-HOP CONT'D

Gold Chains and Sue Cle, **Sommambulants**, **New Centuries** Make-Out Room. 9pm.
Lichens, Daniel Higgs, **Feathers** Hemlock Tavern. 9:30pm, \$6. See Picks, page 22.
Realistic Orchestra 12 Galaxies. 9pm, \$6.
Sebastian, Jimmys, Here at Home Hotel Utah Saloon. 9pm, \$6.
Wussies, Greening, Blatant, Mudsc, DJ Steena Lynn StudioZ. 9pm, \$3.

BAY AREA
Steve Freund Trio Ivy Room. 9:30pm, \$5.

JAZZ/NEW MUSIC

Barry Finnerty Group Savanna Jazz. 8pm.
Beach Nut Jam Beach Chalet. 6:30pm.
Jules Broussard, Bing Nathan, Ned Boynton Enrico's. 7pm.
Cecil Wells Quintet Les Joullins Jazz Bistro. 8pm.
Chung Bacar. 8pm.
Fil Lorenz Soul-tet Alpha Bar, 3848 Geary; 244-6989. 8:30pm, free.
Chris Huson Washington Square Bar and Grill. 7pm.
Jazz jam and poetry open mic Club Deluxe. 8:30pm, free.
Kim Nalley Quintet Jazz at Pearl's. 8:30 and 10:30pm, \$8-15.
Paul Kimura Bistro Clement, 127 Clement; 387-6966. 6pm.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7:30pm.
Billy Philadelphia Moose's. 7:30pm.
Ricardo Scales Top of the Mark. 7pm, \$5.
Richard Crook Jazz Trio Red Rock Lounge, 699 Chenery; 333-3030. 9pm, free.
Stompy Jones Verdi Club, 2424 Mariposa; www.old-timey.net/tuesdays.html. 9pm, \$12.
Paula West Plush Room. 8pm, \$32.50-39.50.

BAY AREA
Jazzschool Tuesdays Jupiter. 8pm, free.
Eric Muhler Downtown. 8pm.
Dan Thompson Cafe Van Kleef. 9pm, \$5-10.
McCoy Tyner with Joe Lovano, Dave Holland, and Lewis Nash Yoshi's. 8 and 10pm, \$20-30.

ROCK/BLUES/HIP-HOP

Augustana Cafe du Nord. 9pm, \$7.
Banter Cut Ireland's 32. 9pm.
Excuse, Royalty, Walken Parkside. 9pm, free.
Fat Tuesday Band Biscuits and Blues. 8:30pm, \$10.
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FOLK/WORLD/COUNTRY

Acoustic open mic Axum East, 1233 Polk; 474-7743. 7-10pm.
Michael Duffy Plough and Stars. 9pm.
Willie Nelson Fillmore. 8pm, \$50.
Rockin' Java Open Mic for Musicians Rockin' Java, 1821 Haight; 631-8842. 7:30-9:30pm.

BAY AREA
Sauce Piquante Ashkenaz. 8:30pm, \$9.
Sylvia Herold and Chuck Ervin Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free.
Starry Plough open mic Starry Plough. 7:30pm, free.

DANCE CLUBS

Ace of Clubs Cherry Bar and Lounge. 9pm, \$5.
Punk, rock, glam, and metal with DJs and live bands.
Afrobeat Nation Boom Boom Room. 10pm. With DJ Jeremiah and Afrobeat.
Argentine Tango Practica Metronome Dance Center 9pm-midnight, \$5.
Ay Karamba Salsa Glas Kat. 7:45pm-2am. Live salsa bands, Latin DJs, and dancing.
Backbeat Luna Lounge. 1192 Forest; 626-6043, www.lunalongest.org. 10pm-2am, free. With Jugaknot, DeuceCafe, Daeta, and guests.
Benders Bar and Grill 606 S Van Ness; 824-1800, www.bendersbar.com. 9pm. Metal with DJ Screaming Priest.

Bless Up Milk. 9pm-2am, \$5. With Jah Yzer, I-Vier, and Irie Dole.
Broke as Fuck Element Lounge. 10pm-2am, \$3.
Hip-hop, dancehall, funk, and soul with DJs 4AM, Havoc, Ivry, and Centipede.
Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, \$5. A dyke club featuring hip-hop and pop.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.
Development AsiaSF. 10pm. Reference, Raygun, and Mykyl Crane spin breakbeat and house.
Elevator in the Brain Hotel Sublounge. 9pm-2am, free. Indie pop and rock with DJ Doubleclick and guests.
Exst Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Hip-hop and lounge, downtempo, and more.
Feel Good Soluna Cafe and Lounge. 9pm-1am, free. R&B and soul with Mai-Lai and Sake!
Harry Derton's Starlight Room Midnight, \$5. With DJ Sammi.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

Hugger Mugger Lit. 9pm, free. With Forest Green, Andy W, and Clarity.
Industrial Strength Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free. Hip-hop.
Lo-Lo Arrow. 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.
Madrone Lounge 65m-2am, free. Soul, Latin, and hip-hop with DJ Oze, followed by Truj Jazz and funk rock from around the world with DJs Centipede and Willow the Gaslamp Killer and rotating guests.
Neighborhood Night Angus Lounge. 9pm.
Next-Level Beauty Bar. 10pm-2am, free. Hip-hop, dance-rock, roller-skae jams, rock 'n' roll, post-punk, and more.
Nickie's BBQ 9pm. World music.
Phuturo Underground SF. 10pm-2am, \$5. With Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Rub a Dub Tuesdays Voda. 9pm-2am, free. With Mr E. Wisdom, and guests.
Soul Fo'Real Club Six. 9pm-3am. Live jazz, neo-soul,

R&B, and spoken word open mic.

Taboo Pink. 9pm-2am, \$5. With David Harness.
Tightwad Tuesdays 26 Mix. 9pm, \$3. Hip-hop, R&B, and club classics with Mark Spitz and special guests.
Toke Tuesdays Anu, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. With Dawn of Sound.
Trannyshack Studio. 10pm-3am. A drag show with hostess Hedina.
Trampy Tuesdays Skylark. 9pm-2am, free. '70s and '80s rock.
Tsunami Tuesdays Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. Old-school and funk with DJ Rickchoet.

BAY AREA
Jazzmine Kingman's Lucky Lounge. 9pm, free. Jazz, soul, and rare grooves with DJ Jrs.
Phat Tuesday Club Rimshot, 2111 Franklin, Oakl; (510) 444-2266. 6pm-2am. Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall. **SFBG**

Nickie's

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BEAT CHURCH

FRIDAY
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Hip Hop, 80s, Rock, Whatever

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\$10 door
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Fri 1/20
10pm
door \$10
\$8 adv.
\$10 door
21+

Sat 1/21
10pm
door \$10
\$8 adv.
\$10 door
21+

Wed 1/25
9pm
door \$10
\$8 adv.
\$10 door
21+

Thurs 1/26
Fri 1/27
Sat 1/28
Sun 1/29
Mon 1/30
Tue 1/31
Wed 2/1
Thurs 2/2

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(featuring Blake Smeets from The Killers)

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FRIDAY 1/20
CANDYE KANE
8:30PM & 10:30 \$15

SATURDAY 1/21
ROY TYLER & NEW DIRECTIONS
8:30PM & 10:30 \$15

SUNDAY 1/22
JON LAWTON & RJ MISCHIO
8:30PM \$10

MONDAY 1/23
DAVID HONEYBOY EDWARDS
8:30PM \$10

TUESDAY 1/24
FAT TUESDAY BAND
8:30PM \$10

WEDNESDAY 1/25
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1751 Fulton
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853 Valencia
(415) 970-0012
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201 Ninth St
(415) 255-2742
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448 Brannan
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116 Clement
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940 Sutter
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100 Cargo
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1489 Folsom
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(415) 255-0333

club list

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SPACE 550

550 Barneveld
(415) 550-8286

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(415) 252-7883

STUDIOZ

314 11th St.
(415) 252-7100

SUBLOUNGE

628 20th St.
(415) 552-3603

SUEDE

383 Bay
(415) 399-9555

SUITE ONEBONE

181 Eddy
(415) 345-9900

TONGUE AND GROOVE

2513 Van Ness
(415) 928-0404

TOP OF THE MARK

Mark Hopkins
Intercontinental Hotel

1 Nob Hill
(415) 616-6916

TUNNEL TOP

601 Bush
(415) 986-8900

UNDERGROUND SF

424 Haight
(415) 864-7386

VELVET LOUNGE

443 Broadway
(415) 788-0228

VENUE 9

252 Ninth St.
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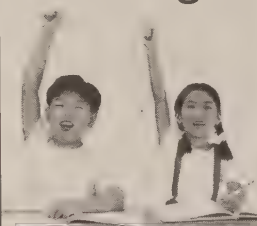
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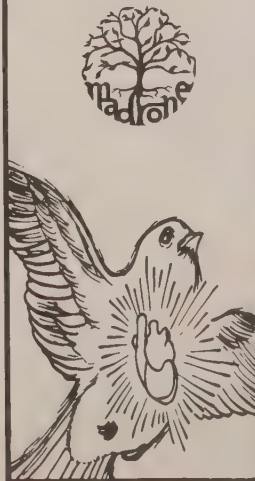


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The Bay Area's best-connected people are waiting to meet each other...and you! Start the new year with new friends while enjoying the sumptuous views of the Marin Headlands! 8pm-midnight. Adults of all ages welcome—dressy attire. Co-sponsored by SFBG Connections & Society of Single Professionals. \$25/door; discounts available online or 415/507-9962. January 20 @ Golden Gate Yacht Club, 1 Yacht Rd off Marina Blvd
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GAY SEX IN THE 70s

A steamy visit to the sexually charged period post-Stonewall, pre-AIDS (1969-1981) when gay men experienced an unprecedented sexual freedom. Transport back to the 1970s in and around Greenwich Village: driving disco music of the time sets the pace. Never before seen archival photographs that capture the sexuality of the time enrich our story throughout. Using intimate interviews we begin to develop the story of gay sex in the 70s through characters such as Larry Kramer, Scott Bromley, Barton Benes, Rodger McFarlane, and others. Thu 1/19: Pre-party with Club Papi at The Cafe (2369 Market at 17th St.) featuring ticket and poster giveaways and much more! Fri 1/20 Meet and greet filmmaker Joseph Lovett at The Metro (3600 16th St at Market) for the official after-party, where your Castro Theatre ticket stub from opening night will earn you discounts on drinks! January 20-26 @ Castro Theatre, Market & Castro
GAYSEXINTHE70S.COM

HELLRAISER HAPPY HOUR: SHOCKER AT THE CINCH

Drop the inhibitions and forget the resolutions: the Hellraiser Crew is back to kickstart 2006 with just the right vibe! Toss a couple off to win prizes from Good Vibrations with their Beanbag Toss. Take our Fetish Spelling Contest and you'll be entered to win tickets and prizes courtesy of the hit Broadway musical, "The 25th Annual Putnam County Spelling Bee" coming to SF in February! Rack out to the underground sounds of DJ Bus Station John (Tubesteak Connection, Rod) and enjoy drink specials and tasty treats. 5:30 - 8pm. January 25 @ The Cinch Saloon, 1723 Polk and Clay
THECINCH.COM

MOBILIZATION.COM PRESENTS: HOW TO DESTROY THE UNIVERSE - PART 5

Extreme music, art and performance festival. Participating artists include Blixa Bargeld; F-SPACE (ex-Savage Republic); Sixteens; Black Ice; Soriah; The Living Jarboe (ex-Swans); Red Sparrows; Subarachnoid Space. Sat 1/29: free festival after-party and show, with F-Space; Soriah; Richard Bitch. January 28-29 @ StudioZ (314 11th St at Folsom) and Bottom of the Hill (1233 17th St at Wisconsin) -
MOBILIZATION.COM

6th ANNUAL WOMEN ON THE WAY FESTIVAL

Foothloose Dance Company's Artistic Director, Mary Alice Fry, has carefully curated this year's three-week program to unveil new work that reflects WOW's high caliber of performance. The festival will feature a different program each night, rotating the performances so audiences can experience a unique blend of theater, music, comedy and dance. Thru January 29 @ Dance Mission Theater, 3316 24th St. at Mission
FTLOOSE.ORG

8th ANNUAL SAN FRANCISCO INDEPENDENT FILM FESTIVAL

The San Francisco Independent film Festival (aka SF IndieFest) is a young arts presenting organization dedicated to showcasing new, provocative, unique, interesting and entertaining independent film and video to the Bay Area. In addition, SF IndieFest features some of the best, most rocked-out parties of the season! February 2-14 @ Castro Theatre, Roxie Cinema, Women's Building, San Francisco
SFINDIE.COM

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YBCA PRESENTS 05 PERFORMANCE 06



"[Ronald K. Brown has] established himself as one of the bright lights of African-American choreography."
—The New York Times

RONALD K. BROWN/EVIDENCE ORDER MY STEPS, COME YE & GRACE

Sat, Jan 28, 8 pm & Sun, Jan 29, 2 pm • YBCA Theater
Post-show conversation with the artists Sun, Jan 29

A glorious sense of musicality, virtuosic choreography and signature fusion of African, club and postmodern dance, underscore a passionate search for peace in three of Ronald K. Brown/EVIDENCE's most celebrated works.

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EXHIBITIONS ON VIEW

FIRST FLOOR GALLERIES: THRU MAR 5, 2006

new work by CORNELIA PARKER

Featuring this British artist's ambitious new installation, made from remnants of an African-American Southern Baptist church destroyed by arson.

recent work by WANG DU

In his first American survey exhibition, Wang Du examines the effects of global mass media with large-scale, sensational sculptures.

TERRACE GALLERIES: THRU MAR 26, 2006

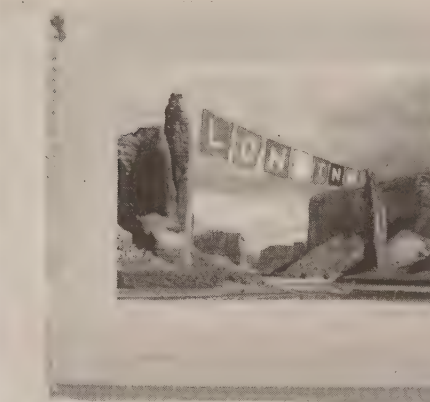
PEER PLEASURE 1: ROYAL ART LODGE, SPACE 1026 AND INSTANT COFFEE

Peer Pleasure 1 showcases three artist groups from the US and Canada who work together on projects that involve communication and interactivity.

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VISUAL ART



LONGING (2005), BY TAMI DEMAREE

'A Searing Lesson Every Girl Should Know'

ART Love is the object of Tami Demaree's devotion, the axis at which everything spins, the departure point and the destination, to be won and lost and won back again. "A Searing Lesson Every Girl Should Know," the LA artist's first major solo exhibition, gently prods love at every angle and from the point of view of the forsaken girl who is equally perplexed by, and hopeful about, love's possibilities. Demaree teases out its attendant emotions to absurd effect using an array of materials (acrylic, glitter, neon, contact paper, googly eyes, and so on) that are often accompanied by sly and sweet slogans and puns such as "I love you like ping pong pongs" and "You're my favorite kiss of my whole life." The overall feeling is that of a nose tweak and a wink punctuated with a smirk and the occasional sucker punch that's wrapped in a rainbow ever aching with the possibility of finding and holding on to true-blue die-for-you love. Although many artists attempt it, combining text and image is difficult to pull off and very few have the facility or intelligence to do it well. Not so Demaree. Her sincere visual and textual puns have just the right amount of irony and stop just short of being too coy. One example is painted directly on a gallery wall: "On the phone you said your love was flaming, and in my head I cheered go Flaming GO!!!" It takes a few beats before you notice the neon pink flamingo plugged into the wall next to it. If, as Cervantes wrote, love is "the greatest god and greatest pain," Demaree keeps love in the realm of great-great, however transitory it may be. (Katie Kurtz)

A SEARING LESSON EVERY GIRL SHOULD KNOW

Steven Wolf Fine Arts, through Jan 28, Mon.-Sat., noon-6 p.m.
49 Geary, Ste. 411, SF. (415) 263-3677, www.stevenwolffinearts.com

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see Picks, page 22. For complete listings go to www.sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm). \$10 (\$5 Thurs after 5pm). \$7 seniors, \$6 for 12 to 17, free for 11 and under. "Shadows, Masks and Music: Aspects of the Performing Arts in Asia." Instruments, set designs, costumes, and masks used in or depicting Asian theatrical, dance, or musical performances. Through Sun/22. "Traditions Unbound: Groundbreaking Painters of Eighteenth-Century Kyoto." More than 60 rare works by eight artists. Through Feb 26.

California Historical Society 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. \$3, \$1 seniors and students, free for six and under and members. "The Summer of Love," photographs by Gene Anthony and posters by Wilson, Mouse, Griffin, Moscow, and Kelley. Through Jan 28. California Palace of the Legation of Honor Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). "Connoisseurship and Commerce: The Legacy of R.E. Lewis." Almost 45 prints owned by art dealer and collector, R.E. Lewis. Through Feb 19.

"Politics and Wit: The Comic Genius of André Gill." Portraits by the French artist from the 1860s. Through April 30. "After the Ruins, 1906 and 2006: Rephotographing the San Francisco Earthquake and Fire." Forty-six lucent photographs and four panoramas that pair vintage

images of the aftermath of the 1906 earthquake with modern renderings of the sites by Mark Klett. Through June 4. Chinese Historical Society of America 965 Clay; 391-1188. Tues-Fri, noon-5pm; Sat-Sun, noon-4pm. \$3, \$2 seniors and students, \$1 for 5 and under (free first Thurs). "Talk Story: An American Family." An installation by Flo Oy Wong. Through April 9.

Contemporary Jewish Museum 121 Steuart; 344-8800, www.thejcm.org. Sun-Thurs, noon-6pm. \$5, \$4 seniors and students, free for 12 and under and members. "Intersections: Reading the Space." An exhibition of collaborative and individual works by three women artists from three continents, three cultural backgrounds, and three religions. Through Feb 26.

de Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Dr (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 youths 13-17 and college students with ID (free first Thurs). "Hatshepsut: From Queen to Pharaoh." The inaugural exhibition at the new de Young Museum featuring art created during the reign of the female Egyptian pharaoh. Through Feb 5. "Re-Classifying History: Catherine Wagner." Works by the Bay Area photographer. Through Feb 12. "Masterworks of American Photography." A survey of major American photographs from the Museum's permanent collection. Through Feb 12. "Jasper Johns: 45 Years of Master Prints." Almost 45 prints by the renowned artist. Through Feb 12.

Exploratorium 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm. \$13, \$10 students and seniors, \$8 youths, free for three and under. "Light as an Artistic Medium 1930/2005." A dual installation featuring works by László Moholy-Nagy and Thomas Bartels. Through Sun/22.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors, free for 11 and under. "Optic Collision." Paintings and mixed media works by Silvia Poloto. Jan 19-March 12. Museum of African Diaspora 685 Mission; 358-7219, www.moads.org. Mon-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-9pm; Sun, noon-5pm. "Linkages and Themes in the African Diaspora: Selections from the Collections of Eileen Harris Norton and Peter Norton." Photographs, paintings, mixed media works, video, and new work "Dispersed: African Legacy/New World Reality." Works by Maria Magdalena Campos-Pons, Mildred Howard, and Marlene. Through March 12. Museum of Craft and Folk Art 51 Yerba Buena Lane; 227-4888. Tues-Fri, 11am-7pm; Sat-Sun, 10am-5pm. \$4-5. "Folk Art for the Soul." folk art from private Bay Area collections. Through Jan 29.

San Francisco Museum of Craft and Design 550 Sutter; 773-0303, www.sfmcd.org. Tues-Wed and Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. \$5, \$3 students (free first Thurs). "Beyond the Pour: Pairing Art and Wine Label Design." An exhibition of design in the wine industry. Through Jan 29.

San Francisco Museum of Modern Art 151 Third St; 344-0000. Fri-Tues, 11am-5:45pm; Thurs, 11am-8:45pm; \$12.50, \$8 seniors, \$7 students, free for 12 and under and members (free first Thurs; half price Thurs, 6-8:45pm). "Kiki Smith: A Gathering, 1980-2005." A survey of Smith's 20-year career. Through Jan 29. "Chuck Close: Self-Portraits, 1967-2005." More than 80 works by Close. Through Feb 28. "Architettura Abstractions." Photographs by Todd Eberle. Through March 7. "New Work: Wangechi Mutu." Three collaged works on Mylar, sculptures, and a site-specific wall installation by Mutu. Through April 2. "Double Feature: Steve McCQueen and Peter Sarkisian." New works by Steve McCQueen and Peter Sarkisian. Through May 21. "1906 Earthquake: A Disaster in Pictures." More than 100 vintage photographs from the Museum's collection and other local holdings of the earthquake that hit the San Francisco Bay Area. Jan 21-May 30. "Richard Long: The Path Is the Place in the Line." Photographs, stone sculptures, text works, and mud works by Long documenting and reflecting on a three-week walk along the Pacific Coast Trail. Jan 21-April 25.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students and youths, free for members (free first Tues). "New Work by Cornelia Parker." Sculptural installation by Turner Prize finalist Parker. Through March 5. "Recent Work by Wang Du." The first American solo exhibition by Du. Through March 5. "Peer Pleasure I: Royal Art Lodge, Space 1026 and Instant Coffee." a group exhibition by three artists collectives from the US and Canada. Through March 26.

BAY AREA

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Wed, 11am-4pm. \$4, \$3 students and seniors. "The Danube Exodus: The Rippling Currents of the River." An interactive installation by Péter Forgács and the Labyrinth Project. Through Sun/22. "Case Study: Emanuel Sisterhood for Personal Service." an exhibition about the changing social roles for California women in the 20th century. Through Feb 5. "REVISIONS Larry Abramson: Searching for an Ideal City." Experimental installations inspired by the Magnes's permanent collections. Through Feb 19. "Houses and Housings: Portability in Jewish Faith and Culture." Illuminated manuscripts, printed books, letters, postcards, travel accounts, and more. Through May 15.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Fri, 10am-5pm; Sat, 10am-8pm; Sun, noon-6pm (first Fri, 10am-9pm). \$8, \$5 seniors and students (free second Sun). "Baseball As America." An exhibition organized by the National Baseball Hall of Fame and Museum. Through Sun/22. "El Splinter Espléndido." An exhibit focusing on baseball player Ted Williams and his Latino lineage. Through Feb 26. "The Latino Baseball Story: Photographs by José Luis Villegas." Sixty photographs documenting Latino baseball players. Through May 28. "Edward Weston: Masterworks from the Collection." More than 50 photographs by Weston. Through June 14.

San Jose Institute of Contemporary Art 451 S First St. San Jose; (408) 283-8155, www.sjica.org. Tues-Wed and Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. "Hair Raising." Works by Renee Billingslea, Wrenay Gomez Charlton, Rosana Castillo Diaz, Diane Jacobs, Charles Linder, and others (reception Fri/20, 6-8pm). "Inside Out." Works by Evelyn

Koeppel. "We Just Telling Stories." Works by Lawrence Andrews. Jan 20-March 11. "And Everything in Between." Works by Christian Anthony. Through March 13. "Happy Hour." Works by Ugoirano and Reese. Through April 29. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk. (510) 642-0808. Wed and Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Turning Corners." Innovative masterworks from the UC Berkeley Art Museum collection. Through Sun/22. "Figurations." Recent paintings, photographs, and sculptures. Through Sun/22. "Matrrix 219: Wilhelm Sasnal." New works by Sasnal that draw on Pare Lorentz's film *The River*. Through Feb 27. "Dreaming California: Ruth Marion-Baruch, Bill Owens, and Larry Sultan." Photographs by the three Bay Area photographers on the theme of the California dream. Jan 19-May 21.

GALLERIES

OPENING

Creative Growth Art Center 355 24th St. Oakl. (510) 836-2340. Mon-Fri, 11:30-5:30pm, and by appt. "¡El Plato Está Caliente!" works by Latin American artists (reception Thurs/19, 5-8pm). Jan 19-March 1.

Himmelberger Gallery 445A Sutter; 391-8383. Tues-Sat, 10am-5pm; Thurs, 10am-8pm. "Looking Up," paintings and drawings by George Gughushvili and Vladimir Dikarev. Thurs/19, 6-8pm.

Merial Gallery 545 Sutter; 399-7229. Tues-Sat, 11am-5pm. "A Sense of Wonder: The Memorial Retrospective of Robert Kostka," paintings and drawings from 1950-2005 (reception Thurs/19, 7-9pm). Jan 19-March 18.

Mission 17 2111 Mission; 336-2349. Tues, 3-6pm; Sat, 2-5pm, and by appt. "Cronyism," works by Eliza Barrios, Chris Cobb, Cathy Davies, Packard Jennings, Michael Romano, Virginia White, Jennifer Wofford, and others exploring the practical and problematic implications of close-knit networks between art and politics (reception Fri/20, 6-9pm). Jan 20-Feb 18.

Progressive Grounds Cafe 2301 Bryant; 647-0103. Daily, 6:30am-8pm. "Homages to Composers," paintings by Leonard Breger (reception Fri/20, 6-8pm). Jan 20-March 20. **Public Glass** 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. "Shadowboxing," installations by Stephen Day (reception Thurs/19, 6-10pm). Jan 19-Feb 11.

Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Photographs by Matthias Hoch; new work by Ari Marcopoulos (reception Thurs/19, 5:30-7:30pm). Jan 19-Feb 25.

Ruby's Clay Studio and Gallery 552A Nee; 437-1642. Daily, 11am-7pm. "New Resolutions in Clay," sculpture and ceramics by homeless artists in San Francisco (reception Fri/20, 5:30-6:30pm). Jan 18-30.

San Francisco Recycling and Disposal 503 Tunnel; 330-1414. Call for hours. "Hearts and Brains," works by James Gouldthorpe. Fri/20, 5-9pm; Sat/21, 1-5pm.

Space 743 743 Harrison; 777-9080. Wed-Sat, noon-5pm, and by appt. "Som 3," works by Catalan artists in San Francisco (reception Jan 27, 6-8pm). Jan 21-Feb 18.

Springer-Croke Fine Art 3736 Sacramento, second fl; 931-1779. "Sacred Prostitute," works exploring the nature of human sexuality (reception Feb 3, 5:30-8:30pm). Jan 23-Feb 28.

Thoreau Center for Sustainability 1016 Torney; 561-7823. www.thoreau.org. Mon-Fri, 9am-5pm. "Hepatitis B: The Untold Story of an Asian Epidemic," photographs by Aaron Deemer documenting the effects of Hepatitis B on families in rural China (reception Thurs/19, 5-8pm). Jan 19-March 16.

BAY AREA

Berkeley Art Center 1275 Walnut, Berk. (510) 644-6893. Wed-Sun, noon-5pm. "Annual Members' Showcase 2006," work by current Berkeley Art Center members (reception Sun/22, 2-4pm). Jan 18-Feb 25.

Gallery 555 555 12th St. Oakl. (510) 238-6936. Mon-Fri, 7am-6pm (third Thurs, 7am-8pm). Works by Matt Gil and Stephen Giannetti (reception Thurs/19, 5-7pm). Jan 19-April 21.

National Institute for Art and Disabilities 551 23rd St. Richmond; (510) 620-0290. Mon-Fri, 10am-3pm, and by appt. "Regia: Revolution," selected prints by Antonio Canet with work by NIAD artists (reception Jan 28, 2-5pm). Jan 23-Feb 24.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. www.therichmondartcenter.org. Tues-Sun, noon-5pm. "The Art of Living Black," the 10th annual Bay Area

black artists' non-juried exhibition and self-guided art tour (reception Jan 28, 2-5pm). Jan 24-March 19.

ONGOING

Adobe Books 3166 16th St; 864-3936.

Daily, 10am-10pm. "Lands End," new work by John Walsh. Through Sat/21. **Andrea Schwartz Gallery** 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. "Pa'Lante (Forward)," new works by Emilio Lobato. Through Jan 27.

Back to the Picture SOMA Gallery 1110 Howard; 588-9901. "A Dose of Fantasy," works by Ivan Brian, Thilde Weems, Theo Rigby, Randy Figures, and Andrew McPherson. Through Feb 4.

California Modern Gallery 1035 Market; 716-8661. Tues-Sat, noon-6pm. California State Building 455 Golden Gate; 422-6357. Mon-Fri, 9am-5pm. "Geometrical Deconstruction," contemporary art from the 1950s through the present. Through Feb 4.

Femina Potens Gallery 465 S Van Ness; 217-9340. www.feminapotens.com. Thurs-Sun, noon-6pm. "Path, Web, Choice," an interactive rope art installation by Midori. Through Thurs/19.

Fort Mason Center Main Office Fort Mason, Bldg A, Marina at Laguna; 235-4993. Mon-Fri, 9am-5:30pm; Sat-Sun, 9am-5pm. Works by Mike Kimball. Through Feb 17.

Gregory Lind Gallery 49 Geary, fifth fl; 296-9661. Tues-Sat, 10:30am-5:30pm. "One Bring Day in the Middle of the Night," works by Chris Corales; "Bared and Bended," works by Frank Varnus. Through Sat/21.

Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. Works by Dorothy Napandgard; "Hover," works by Michael Light. Through Sat/21.

John Pence Gallery 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm. "Seven Sculptors," works by Steve Armstrong, Michael Bergt, Brian Craig-Wankiri, Donald Davis, David Simon, John Sisko, and Gary Weisman. Through Sat/21.

Lola Gallery 2517 Mission; 401-6800. Fri-Sat, noon-7pm. "Rags to Riches," works by Charles Gatewood, Nuala Creed, and Cindy Bennett. Through Sat/21.

Mission Cultural Center 2868 Mission; 821-1155. Tues-Sat, 10am-6pm, \$5. "Prints by the California Society of Printmakers," intaglio prints, lithographs, relief prints, serigraphs, and mixed media works. Through Feb 10.

Newmark Gallery 251 Post, No. 412; 392-3692. Tues-Sat, 11am-6pm, and by appt. "Siblings," abstract works by Ilan Laks. Through Jan 28.

Octavia's Haze 498 Hayes; 255-6818. Wed-Sat, noon-6pm; Sun, noon-5pm, and by appt. "Mixed Valentine Show," works by Anthony Hansen. Through Feb 26.

Park Chow 1240 Ninth St; 665-9912. Mon-Thurs, 11am-10:30pm; Fri-Sat, 10am-11pm; Sun, 10am-10:30pm. New work by Jeanne Lydon. Through Wed/11.

Pasquale Iannetti 531 Sutter; 433-2771. Mon-Sat, 10am-6pm. "New Acquisitions: Fine Original Prints from the 16th Century to the Present," works by Rembrandt, Goya, Tissot, Renoir, and others. Through March 30.

Ratio 3 903 Guerrero; (646) 732-2767. Sun, noon-5pm, and by appt. "Silver Equinox," works by Takeshi Murata. Through Feb 26.

RayKo Photo Center 428 Third St; 495-3773. www.raykophoto.com. Works by 15 faculty and staff members. Through Sun/22.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5pm; Tues, by appt. "Conversations 1," works by Oliver Herring and Tim Sullivan. Through Wed/18.

Shooting Gallery 839 Larkin; 931-8035. www.shootinggallerysf.com. Tues-Sun, noon-7pm. "Portrait of the Artist," a group exhibition featuring portraits of artists. Through Jan 31.

SomArts Cultural Center Bay Gallery 934 Brannan; 552-2131. www.bayennale.com. Tues-Fri, 2-7pm; Sat, 1-5pm. "Contemporary Art from El Salvador," paintings and sculptures by artists from El Salvador and SF. Through Jan 26.

SomArts Cultural Center Main Gallery 934 Brannan; 864-4126. Tues-Fri, 3-7pm; Sat, noon-4pm. "Dual Resonance," works by Anders Barth and Phe Ruiz. Through Jan 26.

Soulcraft Gallery 4033A Judah; 759-4100. Mon-Thurs, 10am-5pm; Sat, noon-5pm. "A Beautiful Thing," works by California artists paying homage to the sea. Through Sat/21.

Steven Wolf Fine Arts 49 Geary, Ste 411; 263-3677. Mon-Sat, noon-6pm. "Pentomorphs," works by Doug Holst; "A Searing Lesson Every Girl Should Know," a mixed media installation by Tami Demaree. Through Jan 28. See Pick box.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln Way; 661-1316, ext 303. Mon-Fri, 8am-4:30pm; Sat-Sun, 10am-5pm. "Trees," pen and ink drawings of trees in Golden Gate Park by Paul Louie (reception Thurs/19, 5-7pm). Through March 31.

Triangle Gallery 47 Kearny, fifth fl; 392-1686. Tues-Sat, 11am-5pm. "Old Friends - New Faces," works by Adria Akers, Judy Dater, Bruce Kortebein, Justine Lo, Patrick O'Kersey, Edgar Peals, and Tom Prochaska. Through Feb 4.

BAY AREA

19th and Union Art Gallery 1233 19th St, Ste 17, Oakl. (510) 444-0924. www.19thandunion.com. "Drunkard's Path," new paintings and works on paper by Tim Metallo and Paula Metallo. Through Feb 25.

African American Museum and Library 659 14th St, Oakl. (510) 637-0200. Tues-Sat, noon-5:30pm. "Wrapped in Pride: Ghanaian Kente and African American Identity," African textiles made by the Asante and Ewe peoples of Ghana and Togo. Through Thurs/19.

Boalt Hall UC Berkeley, Rm 145; Bancroft Way near Piedmont, Berk. (5559) 855-3710. "Dream What We Can Become and Rejoice," 106 black and white images of the farm worker experience. Through Thurs/19.

Craft and Cultural Arts Gallery State of California Office Building Atrium, 1515 Clay, Oakl. (510) 622-8190. www.oaklandculturalarts.org. Mon-Fri, 8am-5pm. Works by Bill Dallas and Amana Bremby Johnson (reception Thurs/19, 5-8pm). Through March 3.

Lanesplitters 2033 San Pablo, Berk. (510) 845-1652. Daily, 11:30am-midnight. "Pictures of Warmth and Survival," paintings by Shelli Renee Joye. Through Jan 31.

North Berkeley Frame and Gallery 1744 Shattuck, Berk. (510) 549-0428. Tues-Fri, 10:30am-5:30pm; Sat, 10am-4:30pm. "Illuminated Garden," pinhole sun prints by Susannah Hays. Through March 4.

Oakland Museum of California at City Center Sculpture Court, 1111 Broadway, Oakl. (510) 238-6836. Mon-Fri, 7am-7pm (third Thurs, 8pm). "Greenhouse," works by Walter Robinson. Through April 21.

Recevier Gallery 1314 Eighth Ave; 504-RCVR. Wed-Fri, 11-6pm; Sat-Sun, 11am-4pm. "Postcards from Poketo," works by Isaac Lin, Chris Duncan, Aika Cooper, Deth P. Sun One, Susie Gahremani, Chris Pew, PCP, Little Friends of Printmaking, and others. Through Mon/23. **SFBG**

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Kiki Smith: A Gathering, 1980-2005

San Francisco Museum of Modern Art
November 19, 2005-January 29, 2006



Kiki Smith, *Blue Girl* (detail), 1998. Private collection. © Kiki Smith, photo: Ellen Page Wilson

Kiki Smith: A Gathering, 1980-2005 is organized by the Walker Art Center, Minneapolis, and is made possible by generous support from the Elizabeth A. Sackler Museum Educational Trust. Additional support is provided by Agnes Gund and Daniel Shapiro, the Barbara Lee Family Foundation, and Lowry Hill Private Wealth Management.

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theater

Danny (David Jenkins) worries about girlfriend Deborah (Marjan Neshat) — when he isn't checking out the ladies at the beach — in *Sexual Perversity in Chicago*.

PHOTOS | KEN FRIEDMAN



Still crazy after all these years

ACT brings David Mamet's *Sexual Perversity* into the 21st century

By Robert Avila
a&eletters@sfbg.com

Bernie (Gareth Saxe) and Danny (David Jenkins) are guys' guys, circa 1976: scanning the pavement and the beachfront for signs of the opposite sex, instantly rating body parts, bestowing praise or scorn accordingly and without mercy. Of course, if it weren't for the flared pants and chest hair, a garish moustache, a reference to the ERA, and one or two other trace references, you might not notice

it's 1976 (or Chicago) at all. Which is to say that, as an investigation of the morbid convolutions of American heterosexual romance, David Mamet's *Sexual Perversity in Chicago* has hardly aged.

The playwright's first commercial production, and a major theatrical success when it premiered off-Broadway in 1976, *Sexual Perversity* concerns the romantic hang-ups and letdowns of four Chicago twentysomethings, office mates Bernie and Danny, and roommates Joan

(Elizabeth Kaplow) and Deborah (Marjan Neshat). While it can hardly be expected to have the same impact of then-twentysomething Mamet's bold debut, American Conservatory Theater's slick and well-cast production all in all proves a worthy and enjoyable revival.

Thanks partly to Mamet's rich linguistic palette and his capacity to coldly (and hilariously) deploy it in the service of brutal portraiture, *Sexual Perversity* even retains a degree of shock value in its verbal and thematic (never graphic) explicitness, on ground long colonized by similarly frank investigations of heterosexual desire and romance in late-20th-century

America (from Mike Nichols's *Carnal Knowledge*, for instance, to Neil LaBute's *In the Company of Men*).

Young and naive Danny puts supreme confidence in a regrettable role model, his pal Bernie — a mammoth bullshitter (in the vein of so many Mamet characters to come) and a comically unselfconscious misogynist. But if everything Bernie says is clearly, on the face of it, a load of (often hysterical) hooey, that makes him only the most obvious case among a set of characters who never quite mean what they say, or know exactly what they mean when they say it. So deep is this trouble that the play finally illustrates more than the difficulty, if not the impossibility, of communication and understanding between the sexes, as Deborah's allegiance slips from roommate Joan to new boyfriend Danny, and Bernie builds a jealous obsession with Deborah and Danny's new relationship.

Because the funny dialogue is captivating, you might miss the fact that the words often mean nothing — or, rather, refer to things (shampoo bottles, Korea, cookies, etc.) other than what anyone actually wants or needs at a given moment. Beyond the malapropisms, the slips of the tongue, or the moments of hyperinarticulateness, *Sexual Perversity* depicts a bleak world of empty souls, albeit with luminous satirical energy.

Director Peter Riegert (who originated the role of Danny off-Broadway) draws four strong performances from his ensemble cast, while scenic designer Kent Dorsey's raked stage sets several tiered platforms into a minimalist, metallic frame to elegantly accommodate the

play's multiple and rapid scene changes. The quick succession of scenes (some consisting of a mere line or two) lends the play something like a comic-strip aspect. Bridged by taut passages of Chicago-style electric blues, this disjointed and somewhat uneven series can grow a little wearisome. Still, the play retains charm and power. The inspired humor in some lines clearly has no half-life. And the germ of themes Mamet would elaborate on (including in his next effort, *American Buffalo*, which ACT staged brilliantly a few seasons back) appears here in an already sophisticated form. So does his masterfully honed dialogue, which makes such distinct but perspicacious music of the insistent rhythms, hobbled syntax, and queasy semantics of daily speech.

Here too begins Mamet's fascination with the whole problem of seduction in a world whose principal currency is desire, perpetually frustrated, with its sights on some heroic self-image half grasped, incompletely understood. Seduction here entails not the failed attempt to explain one's self to the other, but playing the game for its own sake. It's a necessarily open-ended process — since nothing kills desire as fast as getting what you want. **SFBG**

SEXUAL PERVERSITY IN CHICAGO

Through Feb. 5, Tues.—Sat., 8 p.m.
Also Wed. and Sat., 2 p.m. (no matinee Jan. 25)
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Bill T. Jones/Arnie Zane Dance Company

» **DANCE** With Bill T. Jones, you never know what you will get. Having started out (with Arnie Zane) as an in-your-face choreographer — admired as much for his guts and honesty as for his small-scale dances — Jones developed into one of the most acclaimed (and maligned) artists creating hugely popular (and controversial) multimedia dance-theater pieces. Then all of a sudden, he pulled back to embrace abstraction, autobiography, and formally tight essays. The two West Coast premieres in Berkeley appear to have a little of all this. Program one, *As I Was Saying* . . . is billed as “mostly a solo” in which Jones explores a variety of music, including that of jazz performer Lord Buckley, widely credited as precursor to rap, and Bach’s *Partita in D Minor*, performed live by violinist Nurit Pacht. Program two, *Blind Date*, is a company piece; it’s Jones’s response to 9/11 and everything that has followed. It incorporates autobiographical elements — not from Jones, but from four of the company’s international dancers. Both programs will feature at least some live music. (Rita Felciano)

BILL T. JONES/ARNIE ZANE DANCE COMPANY Zellerbach Hall, Fri/20–Sat/21, 8 p.m.
Bancroft at Telegraph, UC Berkeley, Berk. \$26–\$48. (510) 642-9988,
www.calperfs.berkeley.edu

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Deborah Giattina, Karen McKevitt, and Lara Shalson. See Picks, page 22, for information on how to submit items to the listings.

THEATER

OPENING

In On It Thick House, 1695 18th St. 821-4849, www.encoretheatrecompany.org. \$20-25. Previews Fri/20–Sat/21, 8pm; Sun/22, 5pm. Opens Mon/23, 8pm. Runs Thurs–Sat, 8pm. Through Feb 26. Encore Theatre Company performs Daniel MacIvor’s deconstruction of the playwright’s thought process, presented via a play-within-a-play performed by a pair of lovers.
The Maids Exit Stage Left, 156 Eddy, 419-3584, www.cuttingball.com. \$15-20. Opens Fri/20, 8pm. Runs Fri–Sat, 8pm. Through Feb 25. The Cutting Ball Theater performs Martin Crimp’s new translation of Jean Genet’s double-murder drama.
Odd By Nature: An Evening in Sean Owens’ Shorts Exit Theatre, 156 Eddy, 673-3847, www.theexit.org. \$10-20. Previews Thurs/19–Fri/20, 8pm. Opens Sat/21, 8pm. Runs Thurs–Sat, 8pm. Through Feb 4. Exit Theatre presents five short, comedic plays by Sean Owens.
The Spot Buriel Clay Theatre, 726 Fulton; 1-866-468-3399, www.ticketweb.com. \$18. Opens Fri/20, 8pm. Runs Fri–Sat, 8pm. Through Feb 4. San Francisco Recovery Theatre presents the world premiere of Geoffrey Grier’s fact-based drama about a teenage couple dealing with an unexpected pregnancy.
Two Rooms Off-Market Theater, 965 Mission; 896-6477, www.custommade.org. \$15-25. Previews Thurs/19, 8pm. Opens Fri/20, 8pm. Runs Thurs–Sat, 8pm. Through Feb 11. Custom Made Theatre Company performs Lee Blessing’s drama about an American held hostage abroad and his wife’s desperate efforts to have him released.
Your Nightgown Is Jealous When You Dream and Symphony of Frogs Exit on Taylor, 277 Taylor; 673-3847, www.theexit.org. \$10-20. Opens Thurs/19, 8pm. Runs Thurs–Sat, 8pm. Through Feb 11. Company-in-residence mugwumpin performs a double bill of original shows.

BAY AREA

9 Parts of Desire Berkeley Repertory Theatre’s Thrust Stage, 2025 Addison, Berk. (510) 647-2949, www.berkeleyrep.org. \$30-99. Previews Fri/20–Sat/21 and Tues/24, 8pm; Sun/22, 7pm. Opens Jan 25, 8pm. Runs Tues–Thurs–Sat, 8pm (also Jan 26, Feb 2, 11, 16, 25, March 2, and 4, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through March 5. Berkeley Repertory Theatre presents Moshé Marmé in Heather Raffo’s solo play about women in war-torn Iraq.
The Clean House Mountain View Center for the

Performing Arts, 500 Castro, Mtn View; (650) 903-6000, www.theatreworks.org. \$20-52. Previews Wed/18–Fri/20, 8pm. Opens Sat/21, 8pm. Runs

Tues, 7:30pm; Wed–Sat, 8pm (also Sat, 2pm; no 2pm shows Wed/18 or Feb 1); Sun, 2 and 7pm (no 7pm shows Feb 5 or 12). Through Feb 12. TheatreWorks performs Sarah Ruhl’s romantic comedy about life and housework.

Splinters . . . And Other F-Words Northbrae Community Church, 941 the Alameda, Berk. 1-800-838-3006, www.raggedwing.org. \$12-25. Opens Fri/20, 8pm. Runs Fri–Sat, 8pm. Through Feb 11. Ragged Wing Ensemble performs Andrea L. Hart’s new spin on Hans Christian Andersen’s *The Snow Queen*.

ONGOING

Burn This New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$20-38. Previews Wed/18–Fri/20, 8pm. Opens Thurs/21, 8pm. Runs Wed–Sat, 8pm; Jan 29, Feb 5, 12, and 19, 2pm.

Through Feb 19. New Conservatory Theatre Center’s *Pride Season* Eleven continues with Lanford Wilson’s drama about how the death of a dancer impacts his former roommates.

Emperor Norton I Dark Room Theater, 2263 Mission; 404-7987, www.darkroomsf.com. \$15. Fri–Sat, 7:30pm; Sun, 3pm. Through Jan 29. You have to love the spirit behind this new musical comedy about San Francisco’s most beloved historical figures. In the 1850s, Joshua Norton was a rich San Francisco businessman until his attempt to corner the rice market rendered him bankrupt. He then donned naval regalia and marched into the *San Francisco Bulletin’s* office with a proclamation that declared himself emperor of the United States — which the paper published. Over the years, he issued more proclamations, including ones that dissolved Congress and ordered the building of a bridge between Oakland and San Francisco. He even printed his own money.

In impossible Productions’ charming musical, written by Kim Axelrod, Ohannesson and Marty Ohannesson, Emperor Norton is a slightly crazed man of the people. He sees the darker side of Gold Rush-era San Francisco, with Barbary Coast pickpockets and discrimination against the Chinese, yet truly believes the city — and its citizens — can rise from the ashes like a phoenix. Now, this isn’t a big-budget musical: the stage too small for set pieces, much less all-out dance numbers. But, really, that hardly matters. With terrific singers and comical songs, slutty dance hall girls, and the scene-stealing antics of Norton’s dogs (played by humans, of course), this love letter to the first and last emperor of the U.S. is a must-see guilty pleasure. (McKevitt)

Lestat Curran Theater, 445 Geary; (415) 512-7770, www.ticketmaster.com. \$30-90. Tues–Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Jan 29. Anne

Rice’s popular series of vampire novels is the basis for this anemic new musical, a pre-Broadway world premiere courtesy of Best of Broadway. The story of a handsome, impetuous young aristocrat-turned-lonely-vampire (played by Hugh Panaro), who self-destructively creates a dysfunctional family in his own image, much of the musical’s plot draws from the events in a book previously adapted to the screen, *Interview with the Vampire*. Singing and performances are competent if rarely captivating, but it’s hard to care in so rapid and ununsuspenseful an evening of undead entertainment, which never finds its center or a compelling groove. The musical score from legendary songwriting team Elton John and Bernie Taupin doesn’t help, being (one or two moments excepted) surprisingly bland. The scenic design, meanwhile, making copious use of projected backdrops and several impressively surreal animated film segments, resolves too often into a mottled and gaudy muddle onstage. But with the other elements here so weak, the fantasy images at least make *Lestat* a contender for video game status down the road. (Avila)

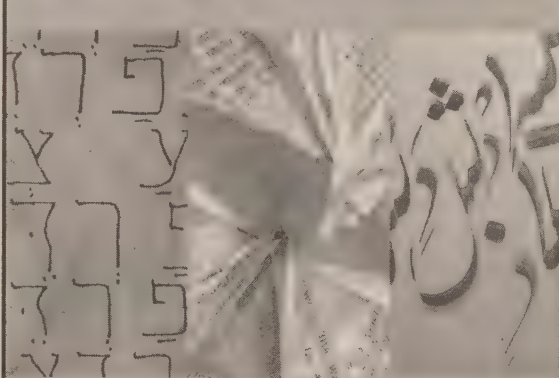
The Mystery Plays SF Playhouse, 536 Sutter; 677-9596, www.ticketweb.com. \$18-60. Wed–Sat, 8pm (also Sat, 3pm). Through Feb 11. SF Playhouse per-

forms Roberto Aguirre-Sacasa’s crime drama.

» **Not a Genuine Black Man** Marsh, 1062 Valencia; 826-5750. \$15-22. Extended run: Thurs–Fri, 8:30pm; Sat, 5pm. Through Feb 18. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase “a genuine black man”? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneous funny and disarming frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlarding the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

The Pirates of Penzance Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.lampgliters.org. \$10-40. Thurs/19–Sat/21, 8pm (also Sat/21, 2pm); Sun/22, 2pm. Also runs Feb 2-4, 8pm (also Feb 4, CONTINUES ON PAGE 54 »)

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JEWISH MUSEUM Intersections: *Reading the Space* is an exhibition from the Jewish Museum of Australia. Support from the Simcha Foundation and The Estate of Naomi Koch-Estess. Additional support for the exhibition has been provided by the Australian Consulate General in San Francisco, Gail Grillon, and Qantas Airways. Images, left to right: Jane Logemann, Frags (detail), 2003; Irene Barbers, *Isidrapope* (detail), 2004; 2005, Parastou Forouhar, *Written Carpet* (detail), 2005.



Gary Hart

► **AUTHOR EVENT** Gary Hart believes in God. Not only was he raised in the Church of the Nazarene, but he is also an alumni of both Bethany Nazarene College (now called Southern Nazarene University) and Yale Divinity School. So it isn't that the former US senator believes there isn't a place for religion, but that there shouldn't be a place for religion in politics. In his latest book, *God and Caesar in America: An Essay on Religion and Politics*, Hart warns readers of the closing gap between church and state as Protestant fundamentalists enact their religious doctrine into public policy under the guise of protecting morality. Hart muses in *God and Caesar in America*, "My social values are shaped by my religious beliefs. But I do not need to impose my religious beliefs on others to promote my social values." Amen to that. Gary Hart discusses and signs *God and Caesar in America* at this Booksmith-sponsored event. (Sarah Han)

GARY HART: GOD AND CAESAR IN AMERICA All Saints Church, Mon/23, 7 p.m.
1350 Waller, SF. Free. (415) 863-8688, www.booksmith.com

Events listings are compiled by Laurie Koh. See Picks, page 22, for information on how to submit items to the listings.

WEDNESDAY 18

AROUND TOWN

Bay Area Women In Film and Television meeting: A Traveling Jewish Theatre, 470 Florida; 364-1860, www.bawift.org, 7-9pm, \$5. Local film commission directors Brenna Bailey, Stephanie Coyote, and Ma Zins discuss ways to revitalize filmmaking in the Bay Area.
Don George Get Lost Travel Books, 1825 Market; 437-0529, www.getlostbooks.com, 7pm, free.
Lonely Planet editor Don George discusses *Lonely Planet Bluelist*, the company's new book of travel tips.

THURSDAY 19

AROUND TOWN

Ana Marie Cox Commonwealth Club of California, 595 Market, second flr; 597-6705, www.commonwealthclub.org, 6:30pm, \$7-20. The blogger behind *Wonkette.com* discusses her new book *Dog Days* with former MTV senior political correspondent Tabitha Soren.
Central Waterfront Greening Trust Kick-Off 2255 Third St; 822-2301, www.greentrustsf.org, 5:30-7:30pm, free. Give your input to Mayor Gavin Newsom and Supervisor Sophie Maxwell on the proposed sponsoring efforts for the central waterfront at this event sponsored by the Dogpatch Neighborhood Association, the Neighborhood Parks Council, and the Mayor's Office of City Greening.
Sesshu Foster Space180, 180 Capp; 503-0520, www.kearnystreet.org, 7-9pm, donations accepted. Kearny Street Workshop and City Lights host a reading by author Sesshu Foster of his new book *Atomik Aztek*.
SFSU Osher Lifelong Learning Institute Open House San Francisco State University's Downtown Center, 425 Market, third flr; 405-7711, www.cel.sfsu.edu/, 6:30-5:50pm, free. Meet SFSU instructors and learn about the courses the Osher Institute offers in the spring.

BAY AREA

Alaskan Rainforest Kayak Journey Ecology Center, 2530 San Pablo, Berk; (510) 548-2220 ext. 233, www.ecologycenter.org, 7-9pm, free. Dan Kiely presents a lecture on his kayak trip through the Alaskan wilderness.

BENEFITS

► **'After Innocence'** Lumiere Theatre, 1572 California; 243-0143, www.deathpenalty.org. Pre-screening reception, 5pm (reception at Red Devil Lounge, 1695 Polk); screening, 7:30pm. \$35-125. Death Penalty Focus and the Life After Exoneration Program benefit from this premiere screening of the documentary *After Innocence*, with special guests Dave Eggers, Mike Farrell, and Assemblyman Mark Leno.
► **Phillip Seymour Hoffman** Davies Symphony Hall, 201 Van Ness; 392-4400, www.cityboxoffice.com, 8pm, \$25. Actor Phillip Seymour Hoffman (*Capote*) speaks about his career to benefit the LAByrinth Theater Company, where he is co-artistic director.
► **Housing Hope for the City** 111 Minna Gallery, 111 Minna; www.sfcd.org, 7-11pm, \$10-15. The San Francisco Community Land Trust throws a fundraising party featuring desserts and dancing.
Molly Ivins Herbst Theatre, 401 Van Ness; 392-4400, www.cityboxoffice.com, 6:30-10pm, \$25-150. Political satirist Molly Ivins gives a talk in honor of *Roe v. Wade*. The evening benefits Planned Parenthood Golden Gate.

FRIDAY 20

AROUND TOWN

Joseph Ellis Commonwealth Club of California, 595 Market, second flr; 597-6705, www.commonwealthclub.org, noon, \$8-15. The Pulitzer Prize-winning historian takes an in-depth look at the life of George Washington.

SATURDAY 21

AROUND TOWN

Compostmodern Morgan Auditorium, 461 Post; www.compostmodern.org, 8:30am-5:30pm, \$50-70. The focus of this conference, hosted by the San Francisco chapters of the American Institute of Graphic Arts and the Industrial Designers Society of America, is sustainable design.
Edwardian Ball Great American Music Hall, 959 O'Farrell; 506-2210, www.edwardianball.com, 8pm, \$15-18. The sixth annual Edwardian Ball features performances by Rosin Coven, The Diamond Daggers, and the Vau de Vire Society.
Lunar New Year Flower Market San Francisco Botanical Garden, Strybing Arboretum, Golden Gate Park, Ninth Ave at Lincoln; 661-1316, www.sfbotanicalgarden.org, 10am-2pm, free. Browse several varieties of flowers and plants. The West Coast Lion Dance Troupe, Red Panda Chinese Acrobats, and Chung Ngai Dance Troupe perform.
Mission Trail Mural Walk Café Venice, 3325 24th St; 285-2287, toursprecitaeys.org, 11am, \$2-10.
Precita Eyes Mural Arts and Visitors Center, 2981 24th St, 285-2287, toursprecitaeys.org, 11am, \$2-10. See Sat/21.
► **The Science of Dragon Boats** Exploratorium, 3601 Lyon; www.exploratorium.edu, noon-3pm, free with admission (free-\$13). Learn about ancient Chinese dragon boat design during an afternoon of activities and demonstrations.
'Whore College' Epicenter Gallery, 398 11th St; 861-1157, www.sexworkerfest.com, 8pm, \$10-20. See Sat/21.

SUNDAY 22

AROUND TOWN

Mission Trail Mural Walk Precita Eyes Mural Arts and Visitors Center, 2981 24th St, 285-2287, toursprecitaeys.org, 11am, \$2-10. See Sat/21.
► **The Science of Dragon Boats** Exploratorium, 3601 Lyon; www.exploratorium.edu, noon-3pm, free with admission (free-\$13). Learn about ancient Chinese dragon boat design during an afternoon of activities and demonstrations.
'Whore College' Epicenter Gallery, 398 11th St; 861-1157, www.sexworkerfest.com, 8pm, \$10-20. See Sat/21.

BENEFITS

'What About Breast Milk?' Café Medjool, 2516 Mission; events@safefmilk.org (email to RSVP), 2:30pm, \$15-100. Author Sandra Steingraber discusses ways for nursing mothers to keep their breast milk free of chemical contamination. The event benefits Making Our Milk Safe (MOMS).

MONDAY 23

AROUND TOWN

► **Gary Hart** Booksmith, 1644 Haight; 863-8688, www.booksmith.com, 7pm, free. See Pick box.
► **Margo Jefferson** Herbst Theatre, 401 Van Ness; 392-4400, www.cityboxoffice.com, 8pm, \$18.50. See Picks, page 22.

TUESDAY 24

AROUND TOWN

John Perkins A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670, www.bookstore.com, 7pm, free. The author of *Confessions of an Economic Hit Man* speaks. **SFBG**

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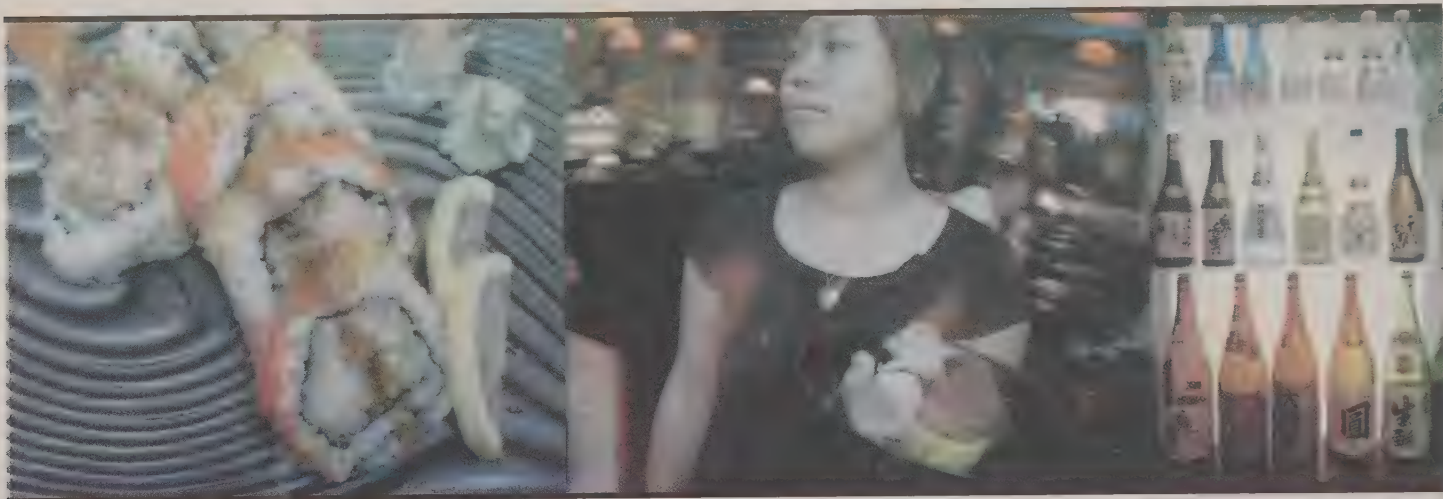
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food + drink

- (1) Champagne René Collard, vintage 1990
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 (4) Edibles and elixirs at Velvet Cantina
 (5) Tres leches cake with whipped cream



All the pretty fishes can be enjoyed, prettily presented, at Kiji. There's plenty of sake too, to sip under the glow of the red lanterns. | GUARDIAN PHOTOS BY RORY McNAMARA

Raise the red lanterns

By Paul Reidinger
 > paulr@sfbg.com

If you thought the expression "red light district" was just a figure of speech, you have not been through the intersection of Guerrero and 22nd Streets lately. There, above the entryway to one of the storefront spaces on the southeast face of Guerrero, a spherical red lantern has been glowing for the past few months, summoning curious passersby to an intense experience of the flesh — though not of the bordello sort (sorry to disappoint) but the oceanic. For the red lantern is the principal design motif of Kiji, and Kiji is a chic new sushi spot, opened by Eddie Hong at the end of October.

You are likely to find Hong himself behind the bar, since he is also the head sushi chef. A sushi restaurant really would be almost unrecognizable without a bar (not to mention a sushi chef), and this is especially true in the case of Kiji, which, with its sage-green walls and intimate Victorian clutter of small dining rooms (there are three, linked railroad-car style), resembles a trattoria more than a typical bamboo-screen, tinkling-water Japanese restaurant. In fact the space was occupied in the recent past by a

trattoria — really more of a pizza parlor — called La Focaccia.

Although I have only the foggiest memories of what La Focaccia looked like inside, I am quite certain it did not have the festive array of red lanterns — some spherical, others conical, all apparently of paper — that glow above the heads of Kiji's patrons. The lanterns' lurid light does not necessarily proclaim *sushi*, but it does add a subtle flavoring of sensuality and mystery to an otherwise reserved setting.

Hong's food, on the other hand, is far from reserved. Even the standard dishes are executed with notable liveliness. A seaweed salad (\$4.95) — a tangled mop of opalescent green kelp flecked with sesame seeds and dressed with a tangy combination of (dark) sesame oil and soy sauce — is a worthy doppelgänger to sauerkraut. ("Cabbage of the sea," is that a saleable phrase?) Equally tangy is tako su (\$6.95), a small, steep bowl filled with coins of calamari and cucumber. We did come across one disappointing dud among the cooked dishes, and that was the vegetable *gyoza* (\$7.50), beautifully pan-seared pot stickers whose blend of mushrooms and tofu insufficiently stood in for the standard minced pork. An additional indignity: The pot stickers disinte-

grated when, in efforts to revive them, we dunked them in the accompanying saucer of ponzu.

As is usual at hipster sushi spots — sushi is hipster food, and Kiji is rich in hipsters — the menu offers a wide selection of rolls, many bearing whimsical names and assembled from distinctive, if not necessarily traditional, ingredients. Hong seems to be quite fond of the avocado, for instance; it turns up in the excellent spicy tuna roll (\$5.95), where chunks of it are bundled with tuna, cucumber, mayonnaise, and sriracha (a garlic-chili paste). More avocado is to be found in the Guerrero roll (\$6.95), with yellowtail, eel, scallions, and tobiko — an impressive-sounding cast of characters that, for my taste, turned out to fall a bit too much under the oniony sway of the scallions.

Spider rolls, crunchy with tempura-fried crab, are bullet-proof, and Hong's version (\$9.95) is no exception, despite the absence of avocado. (Standing in are slivers of cucumber and sprinklings of tobiko, but these are just valets, really, to the star crustacean.) Also avocado-less is the vegetable futo maki (\$6.50), a fleshless roll stuffed with spinach, sprouts, shiitake mushrooms and gobo (also known as burdock root and prized in China

for its medicinal properties). As with the vegetarian gyoza, we found the meatless roll to be pleasant enough, though slightly underpowered and in need of an assertive constituent. On the plus side: It did not fall apart when handled.

Hard-core sushi-ists, for whom rolls carry a stigma similar to that of training wheels, will find a substantial list of nigiri offerings — slices of raw fish on tiny altars of rice. In winter (the only time for sushi, really, as for oysters) I am drawn as if by some spell to albacore, which is often taken locally and despite its low fat content has a butteriness I prefer to that of the more esteemed, fattier, ruby-colored maguro. Hong was vague on the provenance of his albacore nigiri (\$3.75), assuring me only that it came from the Pacific, an ocean that covers about a quarter of the globe. The fish was fine, but it lacked a certain sheen, and I came away supposing that its Pacific origins were of the more remote sort.

Japanese restaurants are seldom celebrated for their desserts, and Kiji is no exception. Choices are limited to mochi-style ice cream (pats of ice cream wrapped like profiteroles in balls of rice-flour pastry), though the variety of flavors does extend beyond green tea. The chocolate kind, laced with

chunks of dark chocolate, was creditable if not special. There is also mango sherbet, for those not inclined toward mochi. For those not inclined toward either, perhaps a last blast of sake, from one of the many bottles displayed in the built-in wall cases, might do the trick.

Service is friendly and attentive, with the usual caveats in effect for those seated at the bar — the best place by far to enjoy sushi — where food and drink come from two directions and confusion about who gets what, and how many, and for how much, is always a possibility. I raise a red flag here, but a small one, of the lapel variety. **SFBG**

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Snow peppers

Cold climates present their trials, of course — you have not really lived until you've felt the wind come sweepin' down the plain when it's 20 below zero — but they also offer certain compensations, sometimes quite poignant ones. My brother and his wife live on six acres of not-quite-suburban land 20 miles west of Minneapolis, and while the growing season is short, they make the most of their warm days.

I was particularly impressed to be given, as a Christmas present of sorts, a bundle of dried chili peppers, as tiny and fiercely red as holly berries, most of them still attached to the (equally dry) plants on which they'd been grown over the summer in the big vegetable patch behind the house. The garden was a snowy waste the week after Christmas, but in mid-September it had been heavy with pumpkins, butternut squash, rioting tomatoes, clumps of basil, and plenty of peppers both sweet and hot.

"Careful with those!" my brother warned me. "They're really hot."

Yes? They weren't Scotch bonnets or those needlelike, incendiary Thai peppers, so I assumed I would be able to handle them somehow, though I use chilis less than I used to: Cast-iron stomachs can become rusty and brittle with time. But when I got them home, I fretted about what to do with them. They couldn't, after all, be set out like a bowl of almonds, for idle grazing.

Piri piri is both a kind of pepper and a condiment, ubiquitous in Portuguese cuisine, made from that pepper. At the Spanish Table, in Berkeley, you can find both, in jars; the peppers are pickled, and the sauce is a reddish, salsalike mush. But there is another kind of piri piri sauce, a blend of olive oil and brandy infused with dried piri piri pepper. My brother's peppers were a little too small and orotund to be piri piris, but they were hot and crushable. I smashed four table-spoonsful in a mortar and pestle and simmered the flakes for 20 minutes with 1 cup extra-virgin olive oil and 1/3 cup of brandy. After it cooled, I poured it into a jar, covered, and let stand a week or so, then strained out the solids and ended up with a fragrant, orange-ish oil.

Recipe: Sauté a pound of large, peeled prawns in a bit of butter. Add some chopped garlic, a scatter of salt, and a splash of piri piri oil, and cook for a few more minutes, turning occasionally. Squeeze in some lemon juice, add some chopped cilantro, and serve ... hot!

Paul Reidinger
 > paulr@sfbg.com

V e g - O u t

did you know...

Chinese were freezing tofu to make it meat-like more than 1,000 years ago, and Japanese Buddhist monks were making mock "goose" back in the 15th century.

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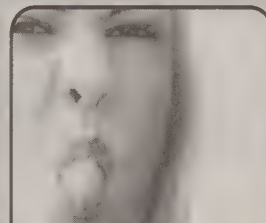
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FOOD DRINK

The buzz tatler

By L.E. Leone
le_chicken_farmer@yahoo.com

CHEAP EATS What's that called, the little windows up over the big windows of a storefront? There's a word for that, and in this case there are words on it.



"Keys That Fit," it says to one side of the papered-over door. "Keys That Fit," it says on the other side. Maybe it used to be a hardware store. In any case, I didn't need any keys. I needed coffee. Something to eat, and a cup of coffee.

I have plenty of keys. They fit. The windows of this place are papered up from the inside, and here's what it says all over the paper: "Coming Soon: Starbucks."

It's a joke. It has to be, on this funky, punky block of Telegraph Avenue, between 23rd and 24th in Oakland, a couple doors down from the Stork Club (the great dive bar), and the Telegraph Dollar Store, across the street from the Lato Christian Center, which looks more like a liquor store.

Right next door to the would-be could-be *can't-be* twinkle in Starbucks' eye, is a little hole-in-the-wall called Mama Buzz Café, destined to be my new favorite coffeehouse even before I saw the words "Famous Quality" in faded white paint over the door, even before I opened that door and heard kazoo music on the stereo. Even before I saw that they had a counter, a pale blue Formica classic that seemed to want my elbows every bit as much as my brain wanted good strong coffee and my belly a sandwich.

Even before I ate that sandwich, a chicken club with bacon and mozzarella, lettuce, tomato, vinegar, and olive oil, on wheat (\$5.95) . . . I didn't even have to say "no mayonnaise!" And it was delicious. But even before it was delicious, before the caffeine hit my brain cells, before my eyeballs registered all the other great touches: a lone dart inexplicably stuck into the blue wall behind me, over the overcrowded bulletin board; the great, gravity-defying felt-cutout fruit bowl picture right in front of me, next to the clock . . . There's a cluster of grapes, a pear, an orange, a plum, a lemon, two strawberries, a banana, and three cherries, and they all appear to be floating away from each other, even the individual grapes, like magnets on magnets.

(Hold on, here's another kazoo solo, and I want to give it my undivided attention.)

Where was I? Oh, in a nice high-tech/low-tech dance, there's a laptop computer behind me on one of those old antique wooden school desks with the bench seat attached to the desk-top behind you. But I knew it was going to be my new favorite coffeehouse even before that, before I read their calendar of events, which featured free tarot readings, hipster bingo nights, punk rock haircut night, an accordion workshop, and a lot of interesting music.

(Good place for Lord Exister to play, I'll bet. Hey, whoever books the shows at Mama Buzz, if I keep calling it my new favorite coffeehouse, do you think I can get a gig there?)

Where was I? Oh, there's a whole other room, an art gallery room, with old Formica tables and paintings of cool young hipster people, and just people. But even before that, before I noticed the funky outdoor patio with construction-zone plywood walls and clear corrugated plastic roofing, a couple panels missing . . .

"Hey, there isn't really a Starbucks moving in, is there?" I asked the cool hipster guy working there, just in case. "Next door?"

He was bent over behind the counter, getting something from the fridge or something.

"No," he said, into the fridge. "It's a joke."

"It's a good one," I said, making a mental note to blow up a Starbucks logo and put it on a Coming Soon sign on my chicken coop. For starters.

The guy down the counter, a cool hipster guy wearing a suit and tie and reading the *Guardian*, said he thought it could happen. Then he said, no, it wasn't Starbucks moving in. It was Peet's.

I'm trying to remember what it says on the takeout Peet's cup that's been sitting in my sink ever since I stopped at the one in Petaluma one morning on my way home from the city.

"A cup of coffee is worth a thousand words" I'd go check but I'm not at home right now. I'm a long ways away from home, sitting at the counter of my new favorite coffeehouse, trying to squeeze just 800 out of this one. **SFBG**

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The Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

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DOWNTOWN, EMBARCADERO

Bocadillos serves bocadillos — little Spanish-style sandwiches on little round buns — but the menu ranges more widely, through a variety of Spanish and Basque delights. Decor is handsome, though a little too stark-modern to be quite cozy. (PR, 8/04) 710 Montgomery, SF. Spanish/Basque, L/D, \$, MC/V.

Brindisi Cucina di Mare cooks seafood the south-Italian way, and that means many, many ways, with many, many sorts of seafood. (PR, 4/04) 88 Belden Pl., SF. 593-8000. Italian/seafood, L/D, \$\$, AE/MC/V.

Fog City Diner still doesn't take American Express but does still serve a tasty polyglot menu in a romantically dining car-like setting. (PR, 9/03) 1300 Battery, SF. 982-2000. Eclectic/American, B/L/D, \$\$, DS/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more hurried, the prices too high. (Staff) 615 Sacramento, SF. 693-0944. French, L/D, \$\$\$, AE/MC/V.

Plouf Mussels 10 ways — need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowls. Lots of outdoor seating reinforces the French-café feel. (Staff) 40 Belden Pl., SF. 986-6491. French, L/D, \$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California, SF. 391-1849. Grill, L/D, \$\$, AE/MC/V. **Town's End Restaurant and Bakery** enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too. (Staff) 2

Townsend, SF. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St., SF. 626-0927. Vietnamese, L/D, \$.

NORTH BEACH, CHINATOWN

Dalla Torre is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (Staff) 1349 Montgomery, SF. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (PR, 2/01) 15 Columbus, SF. 956-5528. Italian, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of, 1994) 919 Kearny, SF. 421-1429. Chinese, L/D, \$.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolate undertone. (Staff) 470 Green, SF. 362-8286. Persian, L/D, \$, MC/V.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummy Bears at your own risk. (Staff) 597 Columbus, SF. 966-4058. It's an, D, \$\$. **Rico's** touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (PR, 9/01) 943 Columbus, SF. 928-5404. Mexican, L/D, \$, AE/MC/V.

SOMA

AsiaSF Priscilla, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The drag-queen burlesque spectacle draws a varied audience that's a show in itself. (Staff) 201 Ninth St., SF. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V. **The Butler and the Chef** brings a taste of Parisian café society — complete with pâtés, cornichons, and croques monsieurs — to sunny South Park. (PR, 5/04) 1554 South Park, SF. French, B/L/D, \$, AE/DC/DS/MC/V.

CONTINUES ON PAGE 60,,

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SOMA
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India Garden indeed has a lovely garden and an excellent lunch buffet that does credit to South Asian standards. (PR, 2/03) 1261 Polk, SF. 626-2798. Indian, L/D, \$, AE/DC/DS/MC/V.

Lulu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (Staff) 816 Polk, SF. 486-5775.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable flavors here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. And for those weekday take-out lunches, there's **Maya (Next Door)**, a taqueria that operates to the left of the store's podium. (PR, 6/04) 303 Second St., SF. 543-6703.

Mexican, L/D, \$\$\$, AE/DC/DS/MC/V.

Novo still serves infused vodkas (remember Infusion?), but its orientation is less toward South Park than toward Pac Bell Park. Sports TV plays above the bar, sold New American food, sleek pub-bush looks. (PR, 10/03) 555 Second St., SF. 543-2282. American, L/D, \$\$\$, AE/DS/MC/V.

Tamal offers inventive Mexican-influenced small plates, including a selection of namesake tamales, in a lonely corner of southwest SoMa. The food can be inconsistent, but the best dishes are wonderful. (PR, 4/05) 1599 Howard, SF. 864-2446. Nuevo Latino/tapas, D, \$\$, AE/DS/MC/V.

NOB HILL, RUSSIAN HILL

Cordon Bleu has huge portions, tiny prices, and a hopyard location right next to the Lumiere Theatre (Staff) 1574 California, SF. 673-5637. Vietnamese, L/D, \$.

Crustacean is famous for its roast Dungeness crab; the rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (Staff) 1475 Polk, SF. 776-2722 Fusion, L/D, \$\$, AE/MC/V.

The Grubstake might look like your typical Polk Gulch diner — sandwiches and burgers, open very late — but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguica. If you crave caldo verde at 3 a.m., this is the place. (Staff) 1525 Pine, SF. 673-8268. Portuguese/American, B/L/D, \$, cash only.

Wasabi and Ginger looks to be a popular neighborhood spot. The sushi is first-rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (Staff) 2299 Van Ness, SF. 345-1368. Japanese, L/D, \$, MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled gloriously into martini glasses. (Staff) 2237 Polk, SF. 474-0088. California, D, \$\$, MC/V.

Zarzuella's rich selection of truly delicious tapas and fill meals make it a neighborhood favorite. (Staff) 2000 Hyde, SF. 346-0800. Tapas, D, \$\$, DISC/MC/V.

CIVIC CENTER, TENDERLOIN

Aranda Fuera serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (Staff) 1298 Market, SF. 621-1994. Vegetarian, L/D, \$, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design enhances the illusion of sitting at a beach cafe. (Staff) 41 Franklin, SF.

FOOD + DRINK

626-8727. Brazilian, L/D, \$, MC/V.

Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef sauté with peanut sauce. (Staff) 749 Larkin, SF. 776-9814.

Pizza/eleatic, D, \$, AE/DS/MC/V.

Pagolac For \$10.95 a person you and two or more of your favorite beef eaters can dive into Pagolac's specialty: seven-flavor beef. Less carnivorous types can try the cold spring rolls, shrimp on sugarcane, or lemongrass tofu. (Staff) 655 Larkin, SF. 776-3234. Vietnamese, L/D, \$.

HAYES VALLEY

Ariequin offers light Provencal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (Staff) 3848 Hayes, SF. 863-0926. Mediterranean, B/L/D, \$, MC/V.

B/D serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (Staff) 579 Hayes, SF. 864-7654; also at Ghirardelli Sq., SF. 928-3886. Belgian, B/L/D, \$, AE/CB/DC/DS/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes, SF. 252-9289. German, BR/D, \$, AE/MC/V.

CASTRO, NOE VALLEY, GLEN PARK

Alice sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant too. Wedgwood place settings and displays of blown glass. (Staff) 1599 Sanchez, SF. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overkill. (Staff) 1697 Church, SF. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid prep preparations. One of the best neighborhood Italian restaurants in town. (Staff) 737 Diamond, SF. 282-4969. Italian, D, \$\$, MC/V.

Bleu dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. (Staff) 2337 Market, SF. 863-2583. American, BR/L/D, \$, MC/V.

Cité Sud brings a stylish breath of Provence to the Castro. The cooking reflects an unfussy elegance; service is as crisp as a neatly folded linen napkin. Nota bene: you must climb a set of steps to reach the place. (PR, 10/02) 4238 18th St., SF. 255-6565. French, D, \$\$, MC/V.

Firewood Cafe serves up delicious thin, chewy-crusted pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (Staff) 4248 18th St., SF. 252-0999. Italian, L/D, \$, MC/V.

Hamano Sushi packs them in despite a slightly dowdy setting and food of variable appeal. The best stuff is as good as it gets, though, and prices aren't bad. (PR, 10/02) 1332 Castro, SF. 826-0825. Japanese, L/D, \$\$, AE/MC/V.

Los Flamingos mingles Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (PR, 11/04) 151 Noe, SF. 252-7450. Cuban/Mexican, BR/D, \$, AE/DC/DS/MC/V.

Lucky Time drifts happily between the foods of Vietnam and China. Low prices, fast service, reason-

ably nice decor, location vastly convenient to public transport. (PR, 3/05) 708 14th St., SF. 861-2682. Vietnamese/Chinese, L/D, \$, MC/V.

HAIGHT, COLE VALLEY, WESTERN ADDITION

Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (Staff) 803 Fillmore, SF. 440-2828.

Seaford, D, \$, MC/V.

Ally You Knead emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (Staff) 1466 Haight, SF. 552-4550. American, B/L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero, SF. 931-7427.

Barbecue, L/D, \$.

Fly could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (PR, 1/03) 762 Divisadero, SF. 931-4359.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (Staff) 311 Divisadero, SF. 552-0503. French, B/L/BR, L/D, \$, MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Café Arbi complex. Skull-capped sushi chefs, hefty and innovative rolls. (PR, 5/03) 1306 Fulton, SF. 567-7664. Japanese/sushi, D, \$\$, AE/DC/DS/MC/V.

MISSION, BERNAL HEIGHTS, POTRERO HILL

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (PR, 2/03) 3218 Mission, SF. 282-6777. Mediterranean, D, \$\$, AE/MC/V.

Cafe Bella Vista brings a stylish touch of Cataluna to the Inner Mission. Excellent paçocho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (PR, 6/04) 2598 Harrison, SF. 641-6195. Spanish, B/BR/L/D, \$, AE/MC/V.

Il Cantuccio strikingly offers that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (Staff) 3228 16th St., SF. 861-3899. Italian, D, \$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (Staff) 18 Virginia, SF. 206-2086. Italian, D, \$, cash only.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outlines all others; the best chicken pot pie in the city; and down-home desserts even a baka sale in Iowa couldn't beat. (Staff) 10 Cortland, SF. 695-8777. American, BR/L/D, \$, \$\$, AE/MC/V.

Little Nepal assembles a wealth of sensory cues (saura-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine into a singular experience that appeals to all of Bernal Heights and beyond, including tots in their strollers. (PR, 6/03) 925 Cortland, SF. 643-3881. Nepalese, L/D, \$, AE/DC/DS/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (Staff) 694 Valencia, SF. 553-8584. Californian, L/D, \$, MC/V.

Maharaja offers romantically half-lit pastels and great spicy food, including a fine chicken tikka masala and a dish of lamb chunks in dal. Lunch forswears the usual steam-table buffet in favor of set specials, as in a Chinese place. (Staff) 525 Valencia, SF. 552-7901. Indian, L/D, \$, MC/V.

Martinez's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (Staff) 509 Valencia, SF. 621-4358. Mexican, L/D, \$.

Medjool doesn't offer much by way of its namesake date, food of the ancient pharaohs, but the pan-Mediterranean menu (which emphasizes small plates) is mostly tasty, and the setting is appealingly layered, from a sidewalk terrace to a moody dining room behind a set of big carved-wood doors. (PR, 11/04) 2522 Mission, SF. 550-9055. Mediterranean, B/L/D, \$\$, AE/DS/MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas too. (Staff) 3226 Mission, SF. 642-4897. Peruvian, L/D, \$, MC/V.

Mi Lindo Yucatán looks a bit tatty inside, but the regional Mexican cooking is cheap and full of pleasant surprises. (PR, 3/04) 401 Valencia, SF. 861-4395. Mexican, L/D, \$, cash only.

Mok's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland, SF. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

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FOOD • DRINK

food, while ambience flows from the jukebox near the door. (Staff) 399 South Van Ness, SF. 255-8247 or 621-9608. Mexican, B/L, 4, cash only.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (Staff) 3180 16th St., SF. 255-2440. Indian/Pakistani, L/D, 4, cash only.

Panchita's No. 3 plays a much needed role, as a kind of Salvadoran-Mexican bistro on tavena. The food is straightforward and strong and presented with just a bit of flair; the setting shows small touches of elegance. (Staff) 3115 22nd St., SF. 821-6660. Salvadoran/Mexican, L/D, \$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St., SF. 864-8840. Mexican, BR/L/D, 4.

Papalote Mexican Grill relieves our Mexican favorites of much of their fat and calories without sacrificing flavor. Surprisingly excellent soyrito, aguas frescas; sexily varied crowd. (PR, 11/02) 3409 24th St., SF. 970-8815. Mexican, L/D, \$, AE/MC/V.

The Phoenix is a little of this, a little of that — bar, nightclub, restaurant — but the accent of the place is unmistakably Celtic. Order anything with Irish bacon. Gut-swelling pasta dishes, the occasional weirdly successful soup. (Staff) 811 Valencia, SF. 695-1811. Irish, BR/D, \$, AE/DC/DS/MC/V.

Platanos joins the Mission's Roller Derby of freshened Latino cooking with a potpourri menu of dishes from throughout the Spanish-speaking Americas. Good ceviche, an excellent chile relleno, and of course plantains every which way. (PR, 12/02) 598 Guerrero, SF. 252-9281. Pan-Latino, D, \$, AE/MC/V.

Rambias resists the globalized tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamars a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (Staff) 557 Valencia, SF. 565-0207. Spanish/tapas, D, \$\$. AE/MC/V.

Range recaptures the dot-com spirit of 1999 with its generically edgy postmodern look, but the food at its best is honest and spirited. The coffee-rubbed pork shoulder, a variation on mole, is a one-in-a-million dish. (PR, 9/05) 842 Valencia, SF. 282-8283. California, D, \$\$. MC/V.

Rasol The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (Staff) 1037 Valencia, SF. 695-0599. Indian, D, \$, AE/MC/V.

Slow Club still has a specialty charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the north-east Mission. (PR, 1/05) 7501 Mariposa, SF. 741-9390. California, BR/L/D, \$\$. MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), SF. 252-9560; 1003 Market, SF. 864-6773; 3211 Mission (at Valencia), SF. 563-4114. Mexican, L/D, \$\$. AE/MC/V.

Ti Couz The menu of entrees here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St., SF. 252-7373. Crepes, BR/L/D, \$, MC/V.

Universal Cafe Its cool industrial style harbors a California menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp crusted trout. (Staff) 2814 19th St., SF. 821-4608. California, B/L/D, \$\$. AE/MC/V.

Vogalonga Trattoria continues a tradition of excellent rustic cooking in a setting of cozy warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (PR, 11/02) 3234 22nd St., SF. 642-0298. Italian, D, \$, MC/V.

Watercress succeeds Watgate — the space is still handsome and the food is still French-indie style fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (PR, 12/03) 1152 Valencia, SF. 648-6000. Fusion, D, \$, AE/DC/MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (Staff) 3489 Mission, SF. 821-3949. Indian, L/D, \$, AE/DC/MC/V.

MARINÀ, PACIFIC HEIGHTS, LAUREL HEIGHTS

Annie's Bistro is a small jewel that offers stylish downtown cooking at neighborhood prices, with an extensive California wine list available by the glass and half glass. (PR, 10/03) 2819 California, SF. 922-9669. California, D, \$\$. MC/V.

Cafe Maritime captures something of the feel of a New England seafood restaurant. Despite the touristy location, the food is honest and good. (PR, 7/04) 2417 Lombard, SF. 885-2530. Seafood, D, \$\$. AE/DC/DS/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (Staff) 2142 Chestnut, SF. 474-6888. Chinese, L/D, 4, MC/V.

CONTINUES ON PAGE 62»

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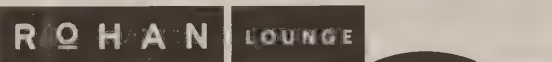


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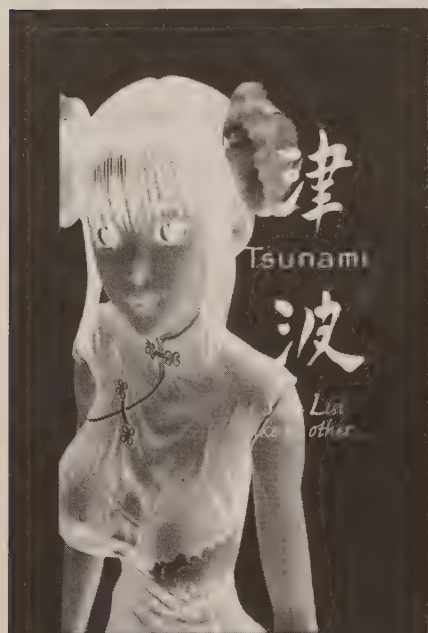
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MARINA/PACIFIC HEIGHTS/ LAUREL HEIGHTS

•Eunice's Cafe is the place to go when you'd rather have a conversation than make a big entrance. Good soups, sandwiches, pizzas, quiches, with a world of influences. (PR, 10/02) 3336 Sacramento, SF. 440-3330. Brazilian/Japanese. B/L, \$, MC/V.

•Lettia's has claimed the old Alta Plaza space and dispensed with the huge cruise mirror. The Mexican standards are pretty good and still pricey, though they don't seem quite as dear in Pacific Heights as they did in the Castro. (PR, 6/04) 2301 Fillmore, SF. 922-1722. Mexican, L/D, \$, \$\$. AE/MC/V.

Rigolo combines the best of Pascal Rigo's boulangeries — including the spectacular breads — with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (PR, 1/05) 3465 California, SF. 876-7777. California/Mediterranean, B/L/D, \$, MC/V.

Yaya deals in Mesopotamian cuisine, and that means unusual and haunting combinations of sweet, sour, and salty. The halogen-lit setting of blue and gold includes a trompe l'oeil mural of an ancient Babylonian city. (PR, 6/05) 2424 Van Ness, SF. 440-0455. Mesopotamian, D, \$, \$\$. MC/V.

SUNSET

Dragonfly serves the best contemporary Vietnamese food in town, in a calmer environment and at a fraction of the cost of better-known places. (PR, 8/05) 420 Judah, SF. 661-7755. Vietnamese, L/D, \$, \$\$. AE/MC/V.

Hotel is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths. (Staff) 1290 Ninth Ave., SF. 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

Ichiban Kan Cafe serves sushi, sandwiches, burgers, teriyaki, an all-you-can-eat buffet — are you getting the picture? The winning neighborhood tone is reminiscent of Mayberry, RFD. (Staff) 1500 Irving, SF. 566-1696. Japanese/American, L/D, \$, AE/DC/DISC/MC/V.

Jimian brings a stylish and value-conscious sushi option to the Ninth Avenue restaurant row. Good cooked stuff too. (PR, 8/05) 1380 Ninth Ave., SF. 564-9889. Japanese/sushi, L/D, \$, AE/DS/MC/V.

Nan King Road Bistro laces its mostly Chinese menu with little touches from around Asia (sake sauces, Korean noodles), and the result is a spectacular saucefest. Spare, cool environment. (Staff) 1360 Ninth Ave., SF. 753-2900. Pan-Asian, L/D, \$, AE/MC/V.

•Xiao Loong elevates the neighborhood Chinese restaurant experience to one of fine dining, with immaculate ingredients and skillful preparation in a calm architectural setting. (PR, 8/05) 250 West Portal, SF. 753-5678. Chinese, L/D, \$, AE/MC/V.

RICHMOND

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulates for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (Staff) 5800 Geary, SF. 752-2222. Moroccan, D, \$, \$\$. AE/MC/V.

Clementine offers comfortable sophistication at a fair price. Free valet parking. (Staff) 126 Clement, SF. 387-0408. French, BR/D, \$, MC/V.

Lucky Fortune serves up a wide variety of Chinese-style seafood in a cheerfully blah setting. Prices are astoundingly low, portions large. (PR, 4/03) 5715 Geary, SF. 751-2888. Chinese, L/D, \$, MC/V.

Melissa's deals in spicy Chinese food, and if that's what you're after, you won't mind the brutally bleak decor. Dishes bearing Melissa's name are especially tasty. (PR, 3/03) 450 Balboa, SF. 387-1680. Chinese, L/D, \$, AE/MC/V.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows. (Staff) 7000 Geary, SF. 387-7091. Seafood, D, \$, \$\$. AE/DC/DISC/MC/V.

Q rocks, both American-diner-food-wise and noisy-music-wise. Servings of such gratifyingly tasty dishes as barbecued ribs, fish tacos, and rosemary croquettes are huge. (Staff) 225 Clement, SF. 752-2298. American, BR/L/D, \$, MC/V.

•Strait's Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (Staff) 3300 Geary, SF. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

BAYVIEW, HUNTERS POINT, AND SOUTH

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs.

Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore, SF. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore, SF. 826-4880. Seafood, L/D, \$, \$\$. MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St., SF. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St., SF. 285-2828. Chinese, L/D, \$.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 3004 Bayshore Blvd., SF. 642-1612. Mexican, B/L/D, \$, cash only.

Young's Cafe A restaurant full of cheap, big, decent Chinese food. Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St., SF. 285-6046. Chinese, L/D, \$.

BERKELEY, EMERYVILLE, AND NORTH

Cafe Rouge All the red meat here comes from highly regarded Niman Ranch, and all charcuterie are made in-house. (Staff) 1782 Fourth St., Berk. (510) 525-1440. American, L/D, \$, \$\$. AE/MC/V.

Cesar You'll be tempted to nibble for hours from Chef Panisse-related Cesar's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck, Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. (Staff) 2965 College, Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman, Berk. (510) 527-9838. French/Mediterranean, D, \$, \$\$. AE/DC/MC/V.

La Note Unique egg dishes and pancakes, big lunch-on salads, fancy baguette sandwiches, and hearty weekend dinners. (Staff) 2337 Shattuck, Berk. (510) 843-1535. Country French, B/BR/L, \$, \$\$. AE/MC/V.

Rest rooms not wheelchair accessible.

Rick and Ann's serves some of the best shoestring fries on earth, along with excellent (if nouvelle) renditions of such Americana as meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (Staff) 2922 Domingo, Berk. (510) 649-8538. American, BR/L/D, \$, AE/MC/V.

Vik's Chai Corner For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (Staff) 726 Allston Way, Berk. (510) 644-4412. Indian, L/D, \$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano, Berk. (510) 525-5950, 5801 College (at Oak Grove), Berk. (510) 655-6365. Pizza, L/D, \$, AE/MC/V.

OAKLAND AND ALAMEDA

Aitzmendi is a worker-owned bakery where bread rolls out on seemingly infinite varieties — potato, asparagus, sesame-sunflower. (Staff) 3265 Lakeshore, Oakl. (510) 268-8849. Bakery, B/L/D, \$, Not wheelchair accessible.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay, Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood. (Staff) 5355 College, Oakl. (510) 595-4000. Mediterranean, L/D, \$, \$\$. AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelets. (Staff) 4012 Broadway, Oakl. (510) 547-7600. American, B/L, \$.

Rockridge Cafe offers hearty breakfasts, a savory meat loaf special, and bountiful cassoulet. But the burgers, wide-cut fries, and straw-clogging milkshakes remain the cornerstones of the menu. (Staff) 5492 College, Oakl. (510) 653-1567. American, B/L/D, \$, MC/V. **SFBG**

film

Opechancanough (Wes Studi, left), John Smith (Colin Farrell), and Pocahontas (Q'orianka Kilcher, pictured far right out of costume at San Francisco's Ritz-Carlton hotel) cross paths in Terrence Malick's *The New World*.

PHOTOS | THE NEW WORLD COPYRIGHT 2005 MERIE WALLACE, SMPSP/NEW LINE PRODUCTIONS; FAR RIGHT PHOTO OF Q'ORIANKA KILCHER BY KIMBERLY CHUN



Native son

By Max Goldberg
> a8cletters@sfbg.com

The John Smith-Pocahontas romance has long been a cornerstone of America's mythical landscape. He being the original Man Who Knows Indians (an archetype sealed by James Fenimore Cooper in *The Last of the Mohicans*), and she standing in for the land itself: Embodying equal parts purity and promise, Pocahontas represents an ideal, a paradise. The myth of their doomed love speaks to how this paradise was won and then lost. It is a story that Terrence Malick — a writer-director whose work has always sloped toward myth and, in *The Thin Red Line*, epic poetry — has wanted to tap for decades and finally does in his strange new film, *The New World*.

The New World is the departure and even, perhaps, the failure that many critics were expecting from Malick's comeback film, *The Thin Red Line*. Despite *Line*'s 170-minute running time, the writer-director's take on James Jones's panoramic World War II novel was every bit as entrancing as his revered earlier films (*Badlands*, *Days of Heaven*). *The New World* runs 135 minutes (the version I saw was actually 150 minutes: The movie was recut after already screening across the country), and, this time, Malick does seem to have sacrificed clarity and control for the sake of spectacle. Still, the movie is certainly an important addition to a powerfully coherent filmography. He retains his formidable talent for grounding his

characters in a specific geography, and he remains refreshingly concerned with their interiority: Few movie characters have souls as deep as Malick's.

The writer-director's movies are all marked by a stark tension between hyperrealism and voice-over-laden stylization (a muted style being no less a style than a flashy one). Much has been made of Malick's heavily researched, no-artificial-lighting depiction of Jonestown, and, indeed, the naturalistic, cinema verité rendering of America's first colony is reminiscent of Werner Herzog's lightning-bolt *Aguirre: The Wrath of God* (though Colin Farrell's John Smith doesn't have a hundredth the intensity of Klaus Kinski's Aguirre). The film's opening, which conveys the initial landing with Wagner-fueled bombast, is suitably revelatory and exemplary of Malick's talent for lyricism.

With that said, there can, of course, be too much of a good thing. The depiction of Pocahontas and Smith's courtship is almost insane in its unrelenting camera movements, flashes of elegiac sunlight, and impressionistic footage of plants — the scenes almost seem a parody of lyricism. The real problem here is that Malick's aesthetic isn't reigned in by a tight narrative construction (despite its expansive running time, *The Thin Red Line* never erred from a carefully plotted narrative mechanism). This Pocahontas is more human than her Disney counterpart (both because of Q'orianka Kilcher's performance and because the character receives a voice-over), but not enough to

direct Malick's labored gaze. By the time the story moves her to England with eventual husband John Rolfe (Christian Bale) and picks up some melodramatic heft from the heroine's tragic arc, our attention has wavered too far for too long; the film's many digressive passages fail to materialize into a whole.

Given how slippery *The New World* is, the film is set to solicit strong critical reactions. It's indulgent and difficult to classify and will therefore push critics to extremes. In actuality, *The New World* really is what it seems: a fascinating failure with brilliant flourishes weighing against strained seriousness and muddled lyricism. As far as mythic American lovers in recent movies go, I think I'll take Johnny and June over John and Pocahontas, but Malick's vision still makes *The New World* worth a trip to the big screen. If the writer-director has finally stumbled, it proves what one might have guessed all along: that a Terrence Malick failure is many times more interesting than an average filmmaker's success. While Malick might be misguided in trying to coax poetry out of a form — prestige Hollywood filmmaking — hardly known for being uncompromised, it's difficult not to admire the ambition. **SFBG**

THE NEW WORLD

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www.thenewworldmovie.com

Princess diaries

By Kimberly Chun
> Kimberly@sfbg.com

Most teen starlets are probably satisfied to look their hottest on press junkets and don the cutest duds they can find at Fred Segal. But at 15, Q'orianka Kilcher isn't your average *Teen Vogue* pinup. Perhaps it's indicative of the added expectations — and attendant ambitions — that come with playing Pocahontas in Terrence Malick's *The New World*, but Kilcher seemed to be firing on all cylinders, in terms of accomplishments, when she showed up at San Francisco's Ritz-Carlton in gorgeous multiskinned boots and a covetable leather jacket, both of which she made herself.

A dancer, musician, and singer, yet relatively untried in the movies, with only a small part in *Dr. Seuss's How the Grinch Stole Christmas* to her name, Kilcher — the daughter of a native Peruvian Quecha/Huachapaei father and a Swiss-Alaskan mother — rose above the iconic demands of playing the metaphorically loaded yet still mysterious Indian princess with considerable charm, unstudied poise, and sweet naturalism on film. Bringing modern-dance moves and a watchful (and watchable) lightness to the first half of *The New World*, she holds her own when the stifling star power and narrative filter of Colin Farrell as John Smith falls away and Pocahontas and her sadly all-too-

familiar story of a native woman's tragic encounter with "old-world" colonizers move closer to the center of *The New World*.

Petite, simultaneously softer and rawer than Malick's other girlish innocents (Sissy Spacek in *Badlands* and Linda Manz in *Days of Heaven*), and just as graceful in person as she is in front of the lens (except when she is later startled in the women's room and then resembles a frightened doe in her buckskins), Kilcher seems to be handling the weighty burdens of representing a legendary figure (which included getting her first kiss, from Farrell) well, although a body can obviously only take so much. "Omigod, my back just ... cracked!" she yelped, rising from her gilded nest of a settee.

SFBG: I found the Pocahontas story extremely moving because it reminded me of the sad stories of native Hawaiian royalty I'd hear growing up.

Q'orianka Kilcher: I grew up in Hawaii! I lived there for six and a half years. We lived on the North Shore, Oahu, Kailua, Waikiki — omigod I'm forgetting the names — Waialua? I remember surfing, being at the beach every day, catching beautiful, tropical-looking fish.

SFBG: What were your impressions of Pocahontas before you took the role?

QK: I just knew the cartoon like everyone else. But when I

CONTINUES ON PAGE 64 »

Religion



GUARDIAN

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FILM

Princess CONT.

went to Virginia, I did so much research. I learned her native language, Algonquian, and I can even speak it today. I immersed myself. The sets that Jack Fisk designed, as well as the clothing Jackie West made, really helped me to get lost in the 1600s and how life kind of was back then — the purity and delight and simplicity.

SFBG: The clothing conveys the character's physical changes.

QK: It really does. When she's in Virginia in her traditional tribal clothes, she holds the spirit of freedom and is able to move freely around, and when she moves to London and has the corset on, she's very constricted. I went home and cried the first time I tried on my corset and my shoes. I had them put on my corset extra-tight and my shoes a size too small.

SFBG: What was the audition process like? Did you know who Terrence Malick was?

QK: I didn't. I didn't know who Colin Farrell was; Christian Bale, not too much. I must have done 15 to 20 auditions. I never knew what to expect, because they'd tell me to suddenly do a traditional feather dance or play my Native American flute. They would put all these obstacles in my path to see if I would withstand them and overcome them.

SFBG: What was the shoot like?

QK: It was an emotional roller coaster. Sometimes I would be crying for four or five hours straight — those were my favorite scenes to film, because I was able to throw my whole heart and soul into it and I wasn't honestly sure in the beginning that I was able to pull those scenes off. So I'd kind of ask the spirit of Pocahontas to guide me and help me show her story as best as I could to the world.

SFBG: Did you feel any added pressure playing Pocahontas because she is such a symbol of ...

QK: Peace.

SFBG: ... and ...

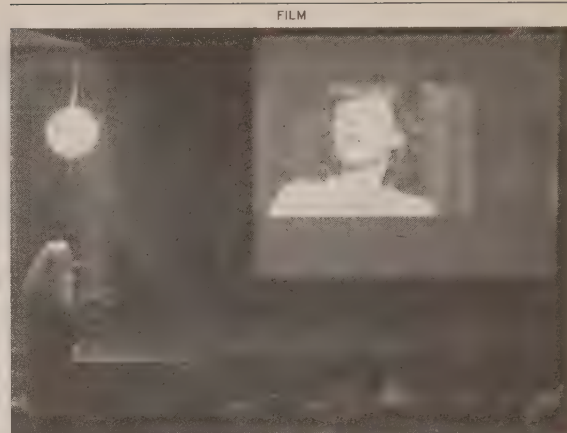
QK: Betrayal.

SFBG: And America.

QK: People have so many different views. Being a young girl myself — Pocahontas seeing a white person for the first time, with their armor and their white skin, never seeing them before, I think she would have perceived John Smith in a way like a god or spirit. So there was a little bit of a crush and [a] naiveté. Were she given the foresight to see what devastating consequences her actions and beliefs in the hopes for peace would have brought upon her own people, I think she would have gone away from [him]. I wanted to show Pocahontas's story as best I could to the world and really do her justice because I fell in love with who she was. I thought she was an amazing, strong woman who wasn't afraid to dream. **SFBG**



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‘Neo-Benshi Night: Move Over, Big Screen’

» **POETIC CINEMA** Cribbing from Japanese cinema's early days, last year Konrad Steiner and San Francisco Cinematheque introduced neo-benshi — live narration by local poets of movie scenes. One entertaining highlight of the debut installment was David Larsen's swaggering oratory for *Troy*, which proved just how easily, not to mention cheaply, a megamillion dud can be rescued by one person's wit. Neo-benshi gets another go-round tonight, as (in conjunction with the Poets Theater Jamboree) *American Psycho*, *West Side Story*, and early Bette Davis get on-the-spot verbal reinterpretations. Joined by Colter Jacobsen, local lit wonders Dodie Bellamy and Kevin Killian take on William Wellman's proto-disaster pic *The Highb and the Mighty*, while Leslie Scalapino faces down a chapter from the *Lone Wolf and Cub* series. (Johnny Ray Huston)

NEO-BENSHI NIGHT: MOVE OVER, BIG SCREEN

California College of the Arts, Fri/20, 7:30 p.m.
1111 Eighth St., SF. \$5-\$8. (415) 552-1990, www.sfcinematheque.org

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Sabrina Crawford, Michelle Devereaux, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Laurie Koh, Rachel Odes, Lynn Rapoport, and Chuck Stephens. The film intern is Jonathan L. Knapp. For showtimes see Rep Clock, page 72, and Movie Clock, at www.sfbg.com. Due to the holiday, theater information was incomplete at press time. For complete film listings, go to www.sfbg.com.

BERLIN AND BEYOND FILM FESTIVAL

The 11th annual Berlin and Beyond Film Festival runs through Wed/18 at the Castro Theatre, 429 Castro, SF. Tickets (\$7-\$30) are available by calling (415) 263-8760 or by visiting www.ticketweb.com or www.goethe.de/sanfrancisco. For commentary, see last week's *Guardian*. All times p.m.

WED/18

Namibia Crossing 12:30. *Horst Buchholz ... My Papa* 2:30. *North Wind* 4:30. *Barefoot* 7:30.

OPENING

» After Innocence See "DNA: Does Not Apologize," page 65, (1:35)

» *Coachella* If there's a bad word to be said about the SoCal music festival that's taken over a polo field one weekend for the last six years, you won't find it spoken (or sung) in Drew Thomas's documentary. The mission here may be partly self-promotion, but *Coachella* has earned the right to pat itself on the back. As Beck (one among several musicians who show up here as fans rather than performers), says the event does a fair job of bringing together "pretty much everything that's happening in music at the moment" — the good stuff, that is, with an emphasis on adventurous-but-accessible acts ignored by commercial radio and TV. Of course, you can't please all the people all the time; personally, I found Priggy's number an excellent opportunity to use the bathroom — and Bright Eyes' Conor Oberst couldn't be any more deliberately pathetic if he sucked his thumb and clutched a security blanket. On the plentiful plus side there are dynamic segments with Nu Mark and Cut Chemist and the White Stripes; enter-

tainingly theatrical ones from Fischerspooner, Polyphonic Spree, and Flaming Lips; and impressive displays of star magnetism by Bjork, Morrissey, and an on-fire Iggy Pop. Plus, Radiohead, Koolhaas, Arcade Fire, Spearhead, Belle and Sebastian, Chemical Brothers, etc., etc. Momentum occasionally flags during these two hours, with tepid song choices from some worthy acts (Pixies, Red Hot Chili Peppers). But the excellent camerawork and editing allow very few dull moments, and there are some great side bits — like the crosscutting between Saul Williams' activist zeal and eternal spoilsport Noel Gallagher, who smirkingly proclaims that a belief in using music for anything beyond "purely entertainment purposes" is very naive. Well, if Oasis says so, it must be true! (1:55) *Roxie* (Harvey) *End of the Spear* See *Trash*, page 27, (1:52) *Gay Sex in the 70s* Both entertaining and a tad exasperating, Joseph F. Lovett's documentary chronicles some high-profile gay pioneer days in an outstanding example of "Well, aren't we the center of the universe?" chauvinism. This perspective is why it's not more accurately called *Mostly White Gay Male Sex in Manhattan* and on *Fire Island* in the '70s but simply *Gay Sex in the 70s* — as if other, non-A-list gay life scarcely mattered. Chronicling the orgiastic joys and excesses of post-Stonewall, pre-AIDS NYC, the movie does duly remind younger folk that they missed the really good times — or so our elders do keep reminding. But so much of this material is already familiar from other, better, more balanced chronicles. While the old porn and party clips are always welcome, the world may have reached its quota of documentaries defining *Gay Lib* as a sandy square bounded by the velvet ropes of a) Studio 54, b) Saint Mark's Baths, c) Fire Island, and d) Larry Kramer bitching, er, scolding, um, I mean talking. The film is of historical interest — especially if you recognize that such immediate histories are almost invariably colored by the narcissism, nostalgia, and subsequent resentment of whatever generation spent its youth there. (1:07) *Castro* (Harvey) *Looking for Comedy in the Muslim World* Will someone please remind me why Albert Brooks is famous? The soft nebbish (to Woody's more hardcore version) writes, directs, and stars in the latest *Looking for Comedy in the Muslim World*, and with Albert as our guide, we're going to be

CONTINUES ON PAGE 68»

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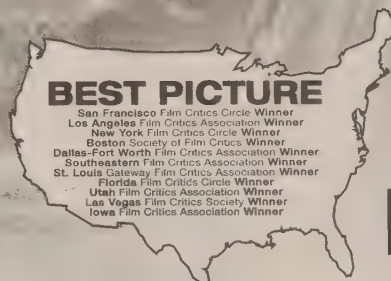
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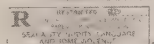
WINNER BEST PICTURE **THE CRITICS' CHOICE AWARDS** **WINNER BEST DIRECTOR**

HEATH LEDGER JAKE GYLLENHAAL ANNE HATHAWAY MICHELLE WILLIAMS

BROKEBACK MOUNTAIN

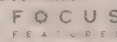
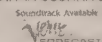
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OPENING

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looking for a long time. Brooks plays a dim-witted version of himself who accepts an invitation from the US government to research and report on what makes Muslims in India and Pakistan laugh. Completing the 500-page memorandum — something Brooks can't stop kvetching about — is the closest *Looking for Comedy in the Muslim World* comes to narrative thrust, and it's plainly not enough. All of the film's ineffectual one-liners can be seen in its trailer, and they're not any funnier in context. At one point in the film, Brooks bombs a stand-up performance in front of a large Indian crowd; it's supposed to be so-bad-it's-funny, but, alas, we're not laughing because as bad as the stand-up is, the film is even worse. (1:38) (Goldberg)

▶ The New World See "Native Son," page 64. (2:15)

Underworld: Evolution After the first *Underworld* and *Van Helsing*, you'd think Kate Beckinsale would steer clear of vampire movies. (run time not available)

ONGOING

▶ Ballets Russes Dan Geller and Dayna Goldfine's documentary *Ballet Russes* is fabulously entertaining — a great yarn, well spun. Though Geller and Goldfine have made a film on dance before (1998's *Isadora Duncan: Movement from the Soul*), *Russes*' hook isn't the art form but the people, most of them very old. The film untangles the complicated strands of Sergei Diaghilev's descendants. When Diaghilev, creator of Diaghilev's Ballets Russes in Monte Carlo, died in 1929, his company died with him. Out of the ashes rose two ensembles: one of them the Ballet Russe de Monte Carlo, the other the Original Ballet Russe. (Just to make things even more confusing, for a while in the '40s there was also a Grand Ballet de Monte Carlo.) Like members of any family with an inheritance, the two companies fiercely competed for dancers, for choreographers, and for audiences. The interviews Geller and Goldfine conducted gave them access to an extraordinary treasure trove of photos, film, programs, and flyers from a period of nonstop traveling by both companies that brought ballet to the hinterlands of America.

Russes' greatest pleasure, however, is meeting so many of these dancers, most of them well into their 80s and still full of sparkle and enthusiasm, ready to do it all over again. (1:48) (Rita Felciano)

▶ The Best of Youth Italian director Marco Tullio Giordana's epic drama finally reaches American theaters nearly two years after its acclaimed European release. With this generational tale of two brothers, Giordana has crafted what is arguably the best foreign film in recent memory. Beginning in 1966 and reaching the present day, *Best of Youth* follows the storybook tale of the Caratis, Nicola and Matteo, whose lives and loves mirror the major social and political crises that have marred the picturesque Italian landscape over the past half century. *Best of Youth* is as much a historical retrospective of Italy's self-destructive past and a critique of the forces that have guided it, as it is a family drama. Not unlike *Once upon a Time in America*, *Best of Youth* is an ambitious film whose scope and length offer a complexity and depth rarely achieved in cinema. Even with countless characters and a near six-hour length, the strong performances and powerful story will leave you pinning for more. (Part one: 3:02; Part two: 2:56) *Balboa* (Matthew Lake)

Breakfast on Pluto Director Neil Jordan and novelist Patrick McCabe last teamed up on a film — 1997's *The Butcher Boy* — so macabre, delicate, and brilliantly handled that their new collaboration seems almost doomed to disappoint by comparison. Taken strictly on its own terms, however — well, *Breakfast on Pluto* is still a disappointment. If a diverting one, Cillian Murphy plays the adult Patrick, a.k.a. Kitten, a flutzy, flamboyant foundling who begins cross-dressing at an early age, undaunted by near-universal disapproval. (When his adoptive mother shrills "I'll parade you up and down the street in your shame!"), ever precocious Kitten mewls "Promises!" While eternally searching for his real mother, Kitten experiences love, platonic and otherwise, with men including glam rocker Billy Rock (Gavin Friday), kindly boozebag Uncle Bulgaria (Brendan Gleeson), magician Bertie (Stephen Rea), and Father Bernard (Liam Neeson), the priest who just might be the secret "da" of our hero(-ine). Stringing together a slightly surreal series of episodes that encompass IRA violence, prostitution, and employment as a theme-park kiddy, this is the kind of picaresque narrative that seldom translates well

from literature to the screen. And indeed, the transplant never quite takes, largely because Kitten — as written and duly played — is an eccentric yet utterly passive observer whose emotions run not skin-deep but makeup-deep. The result is offbeat, but a tad too twee and never very involving. (2:09) (Harvey)

▶ Brokeback Mountain *Brokeback Mountain*'s succinct pitch — "the gay cowboy movie" — may be accurate enough, but it's really too simple a tag to hang on Ang Lee's gorgeous film. Adapted by Larry McMurtry and Diana Ossana from Annie Proulx's short story, *Brokeback* opens in 1963 Wyoming as two men seek a summer's worth of work tending sheep on an isolated mountain. The pair — garrulous Jack Twist (Jake Gyllenhaal) and taciturn Ennis Del Mar (Heath Ledger) — soon settle into a routine revolving around coyotes and campfires. Without much warning, after just a few sidelong glances, you might notice just because you're waiting for 'em, the friendship becomes something more — something entirely unfamiliar in the world of conventional westerns. When the summer ends, it seems the romance — which breaks nearly every relationship taboo under Wyoming's big, conservative sky — must too. As *The Notebook*, and *Titanic*, and a bajillion other movies and stories (starting with the likes of *Romeo and Juliet*) have taught us, it's much more thrilling and memorable when the happiness of the fated pair is threatened by towering obstacles. Those who'd shun this beautiful movie for its gay content couldn't be missing out, if you must stick a label on *Brokeback*, you can call it The year's greatest love story — and hold out hope that soon, you'll be able to call it Best Picture (2:14) (Eddy)

▶ Capote Truman Capote's life resists easy summary, so it's appealing that the first Hollywood biopic on the author ignores formula and turns one agonizing chapter of his life into an opportunity for an essay. Though Capote is based on the 1988 Gerard Clarke biography, Bennett Miller's film actually has a lot more in common with Janet Malcolm's 1990 *The Journalist and the Murderer* (a relationship the filmmakers also acknowledge). It's not so much a story of Capote (Philip Seymour Hoffman) as the illustration of the question Malcolm so artfully dodged: What, really, do journalists owe their subjects? In this case, what did the glittering Capote owe the two killers who lent him their life stories for his nonfiction "novel"? Hints of the hundred separate movies that could be made from Capote's life emerge in key details: The scarf he rattles like a saber in Kansas's cop HQ

calls to mind the family warfare that accompanied his growing up gay in the '30s and '40s; the bottle of booze he doesn't seem to leave home without foreshadows a grim decline. This film makes a wonderful habit of entering ensemble scenes misadventure, creating a *vérité* feel without the sea-sickening camera, and it's hard to find fault with the casting: Catherine Keener, gently butch as the conscience of the film, Harper Lee, nail Capote's alter ego and "research assistant," hired for her ability to stew and the writer into Holcomb, Kan.'s housewives' hearts. (1:50) (Gerhard)

Casanova For those who lament that, after *Lords of Dogtown* and *Brokeback Mountain*, Heath Ledger can no longer be looked upon as just another pretty face — fear not, he still can. Delivering the lightweight performance one might have expected from the star of *A Knight's Tale* — if nothing since — he's merely decorative as the centerpiece of this bonbon. Directed by Lasse Hallström (likewise reverting to the level of *Chocolat* rather than *What's Eating Gilbert Grape* or *The Cider House Rules*), *Casanova* is the kind of strenuously farcical "romp" that frisks and preens about like an ox under the delusion that it's a show pony. As history's most notorious womanizer, a smirking Ledger hardly seems to have a drop of real licentiousness in him — but then the heavily contrived script by Jeffrey Hatcher (of the identically imitative, faux-witty *Stage Beauty*) and Kimberly Simi is rigged so he almost immediately wants to reform, for love of a spunky little wouldn't-you-know-it protofeminist (dick Sienna Miller). This is a film more crude than clever, more pandering than pleasing — unless you're really easy. Uh, did you like *Chocolat*? (1:48) (Harvey)

Cheaper by the Dozen 2 Put a two after any film title and you're entering dangerous waters. Slap a G or PG rating on top of that, and you're pretty much guaranteed a release that's a strictly straight-to-video affair. Thus *Cheaper by the Dozen 2* is probably destined for the world of rental shelves and airline screenings (where I saw the first one) soon. In the sequel, the *Grady Bunch*-style family, spearheaded by Steve Martin, takes on a rival family of overachievers run by Eugene Levy, and general high jinks ensue. But the brood is so thinly drawn it's hard to remember who's who. The only standouts are a disturbingly emaciated Hilary Duff and hunky heart-throb Tom Welling (Superman on TV's *Smallville*), notable for his Crest-perfect smile rather than his handful of lines. That said, there are genuinely funny moments between Martin and Levy. My advice: Skip this, ditch the kiddies and watch

Martin's funnier, more mom-and-dad oriented comic classic *Parenthood*. (1:39) (Crawford)

The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe Considering the strong affections — and dreams of magic and power — that children and adults have invested in C.S. Lewis's *Chronicles of Narnia* series, one wishes the makers of this initial installment had more confidence in their material. The thrill of having that somewhat unimaginable imaginary world visualized — and embodied by charming actors like George Henley, as Pevensie, and James McAvoy, as the faun Tumnus — remains, though director Andrew Adamson's vision is disappointingly tame concerning this most fanciful of stories. Despite the seduction of the narrative and the veritable menagerie of well-animated unicorns, beavers, tigers, lions, and bears draped gracefully through the film — the film's scope, from the initial scenes of the Pevensie children's drab WWII-era British reality to the sunlit, modestly ecstatic backdrop of Narnia, with its evil White Witch (Tilda Swinton) and talking critters (ably voiced by thespians like Liam Neeson, as the lion Aslan), is somewhat dismayingly conservative. Let's just say Disney and Adamson haven't partaken of the truly deep magic of Buñuel, Svankmajer, or Kubrick — or even Jackson, Jeunet, or Lucas, and how else to explain the blatant cribbing from *Lord of the Rings* and *Star Wars*? All the hand-wringing about the subtextual Christian content aside (which for some reason doesn't glare when treated as just another mythical communiqué to Aslan's army), the tale's elements, just silence the rational mind and don't try to reconcile the presence of a wookiee-like creature and Father Christmas in the same film. (2:05) (Chun)

Duma Just when you thought the year of the wildlife documentary was over, with all those penguins and grizzly bears safely tucked into their DVD cases, along comes *Duma*, the sweet tale of a boy who journeys across South Africa to return his pet cheetah to the wild. *Duma* isn't a doc (though it is based on a true story), but it's firmly in the kid-friendly tradition of director Carroll Ballard's previous films *The Black Stallion* and *Fly Away Home*. On a more wholesome planet, Ballard's style of animal filmmaking for young audiences would be prevail — not, as reality has it, the method that involves copious CGI, the drool voice of Bill Murray, and tie-ins tucked into Happy Meals. Smaller tykes who're expecting *Madagascar*-type shenanigans and song stylings may be less than impressed, but older children (and their parents, as well as anyone without spawn who happens to enjoy a beautifully shot nature yarn) will have no trouble warming to *Duma*'s charms. (1:40) *Balboa*, *Smith Rafael*, (Eddy)

The Family Stone Looking for a feel-good Christmas comedy? Well, *The Family Stone* isn't it. Thomas Bezucha's tale of an uptight woman named Meredith (Sarah Jessica Parker) who spends Christmas with the instantly judgmental, improbably large (seriously, there's a pregnant sister in there who has maybe five lines) family of her possible future-husband, Everett (Dermot Mulroney), aims more for your tear ducts than your funny bone. In other words, previews that make this out to be a holiday spin on *Meet the Parents* are at best misleading. One thing the previews get right, however, is the incredibly obvious switcheroo that happens once Meredith meets Everett's brother (Luke Wilson) and Everett meets Meredith's sister (Claire Danes). I'm not sure why such an above-average cast (Diane Keaton plays the hard-to-please matriarch; Rachel McAdams returns to *Mean Girls* territory as the bitchy sister) signed on for this maudlin, fairly conventional home-for-the-holidays exercise — except Parker, who clearly relishes playing Meredith as the anti-Carrie. (1:42) (Eddy)

▶ Following Sean In 1966, 26-year-old Ralph Arlyck moved from New York to Haight Ashbury — but as he reveals in the wry, insightful narration for his new doc, he was "more of a watcher than a participant" in the flower-power scene, and his view of San Francisco's late '60s remains unromantic. In need of a subject for a student film, Arlyck turned his camera on his four-year-old upstairs neighbor. The resulting short, *Sean*, caused a sensation upon its release in 1969, largely due to the tyke's casual bragging about his pot intake: "I eat it and I smoke it." In 1994, Arlyck — a career filmmaker who returned to the East Coast in 1969 — got to wondering himself, so he headed to the Bay Area to reunite with his subject. *Following Sean* shadows the adult Sean (now a remarkably even-tempered electrician) for 10 more years. As Arlyck explores the unusually prolonged generation gaps in Sean's family (his father is still a work-averse hippie, while his grandparents were prominent San Francisco communists), he also weaves his

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50 SOME THINGS YOU JUST CAN'T MISS

own life and family into the film, adding a deeply personal dimension to an already intriguing story. (1:27) **Smith Rafael**, (Eddy)

Fun With Dick and Jane With the hindsight the post-dot-com era affords, it's downright satisfying to watch megacorporation Gladyne go down in Enron-inspired flames. It feels like hapless vice president Dick Harper (Jim Carrey) deserves to crash and burn, because he commits the sin of believing the corporate myth and his blowhard southern boss (Alec Baldwin). Now his punishment is literally racing other suits to the only job interview in town. As Dick and Jane (Téa Leoni) sink into white-collar poverty (they're stuck in their depreciating suburban house because selling it would put them in debt), they fail at menial jobs (an exceedingly tasteless sequence plays illegal day labor for laughs), lead moccasins and crime it is, then Leoni is a match for Carrey onscreen, and he manages to restrain his spastic antics to two scenes, which are presumably the studio's money shots. **Fun With Dick and Jane** works much better toward the beginning, when the duo are just a caricature of empty suburban life. As soon as they turn into real people with morals, the film becomes a snoozer. (1:25) (Koh)

Glory Road University of Kentucky fans may want to give *Glory Road a pass. But everyone else who enjoys cheering court-side will have a ball (shem) with *Glory Road*, which grafts the glossy trappings of a Jerry Bruckheimer production (including endless pop songs) onto a doozy of a true story. In 1966 the blip-on-the-map Texas Western basketball team made it to the NCAA tournament finals — a circumstance amazing enough to constitute movie fodder, compounded by the fact that the starting lineup was comprised entirely of African Americans, a first at the time. Instead of working the *Hoosiers* angle (coach in need of redemption, blah blah), *Glory Road* focuses on the players, embodied by a talented cast (Derek Luke, Mehead Brooks, and Al Shearer among them) who make the most of their sketched-in individual story lines. More important, all of the teammates — black and white — have an easygoing, natural rapport, which renders the film's civil rights themes particularly heartfelt. Though there are a few last-minute twists, à la *Friday Night Lights*, *Glory Road*'s game scenes are still pretty exciting, especially when Coach Don Haskins (Josh Lucas, saddled with quite a bit of cliché-ridden dialogue) lets his players dunk a little. (1:46) (Eddy)*

Good Night, and Good Luck As *Good Night, and Good Luck* opens, Edward R. Murrow (David Strathairn) rips into an audience that has gathered to honor him at a 1958 Radio and Television News Directors Association gala. George Clooney (who also directs) and Grand Heslov's script stays true to Murrow's real-life speech, a searing indictment of television's shift toward fluffy programming, as well as the networks' increasingly close ties to advertisers. Were he alive today, Murrow would no doubt have additional thoughts about the 21st-century version of "this weapon"; in particular he'd probably take issue with the 24-hour-news culture, which favors sensational nuggets over in-depth stories. *Good Night* is a Murrow biopic of sorts, but it focuses on the specific events surrounding March 9, 1954, when Murrow's *See It Now* program dared to take on Sen. Joseph McCarthy at the height of the Red Scare. Director Clooney takes his cue from this moment in television history, using real film clips and plucking Murrow's on-air dialogue from transcripts. The result is a period-authentic, eerily resonant snapshot of a time when national security issues could trump the rights of individuals, and fear kept most Americans woefully silent. (1:30) (Eddy)

Grandma's Boy (1:29)

Harry Potter and the Goblet of Fire I was pretty high on *Harry Potter* and the *Prisoner of Azkaban*, but *Harry Potter and the Goblet of Fire* is, without a doubt, the new champ. Its PG-13 rating is well earned, with sinister spookiness and kids-in-peril all but replacing whimsy and wonder (though one of Harry's first lines, after witnessing the TARDIS-like powers of a tent that looks tiny on the outside and spacious on the inside, could be a bumper sticker for the series: "I love magic!") The Hogwarts gang are teenagers now, and director Mike Newell (*Four Weddings and a Funeral*) wisely keeps author J.K. Rowling's balance of wizardry and growing pains intact. What could be scarier than facing down villain Lord Voldemort (an unrecognizable Ralph Fiennes)? Try asking your crush to the school dance — a task that utterly paralyzes even the great Harry Potter (Daniel Radcliffe). (2:37) (Eddy)

A History of Violence Peel away an all-American facade, and you'll find a murderous gangster underneath: This message lurks throughout David Cronenberg's *A History of*

Violence. The doc-like title of Cronenberg's latest (adapting a graphic novel of the same name) is par for a director whose vision has always been coolly antiseptic, and the first "big word" in its title is anathema to contemporary amnesia.

Nonetheless, this lean and mean family tale has definite mainstream crossover appeal: Cronenberg's version of national allegory trumps Clint Eastwood's *Mystic River*, not least because it favors genre (*Out of the Past*, anyone?) and archetypes over bogus realism. From the Lynch-like drier small-talk about coffee and pie, to the foreboding, shiny black car slowly creeping into sunbathed golden settings, Americana fits the Canadian auteur like a surgical glove. The result is his best movie since *Dead Ringers*. There's a reason the name of *History*'s protagonist, Tom Stall (Viggo Mortensen), is so plain, so benign, though he's loathe to reveal it to wife Edie (Maria Bello), son Jack (Ashton Holmes), and daughter Sarah (Heidi Hayes). Mortensen's Mr. Rushmore of a face is the film's riddle, allowing a pair of wonderfully outsize Mafia turns by a sarcastic Ed Harris and a hilarious William Hurt to effectively steal scenes, if not lives. (1:35) **Roxie, Smith Rafael**, (Huston)

Hoodwinked One of the first independently made CG cartoon features, this "Little Red Riding

Hood" take-off gropes toward the examples of *Shrek* and *Shark Tale*, adopting their use of celebrity casts and flip in-jokes for adults.

Beginning near the fairy tale's end, with the Big Bad Wolf (Patrick Warburton) waiting for Red (Anne Hathaway) after having tied up Granny (Glenn Close), *Hoodwinked* deconstructs the familiar story into conflicting *Rashomon*-style accounts and cleverly integrates them to reveal a mystery tale ending in a *Bond-Mission Impossible* parody climax. The graphics are mostly smooth — though the human characters resemble perky garden gnomes — but it would be unfair to hold them to the Pixar standard (or budget). As expected from its influences, *Hoodwinked*'s humor is mostly derived from adult self-congratulation at the expense of the fairy tale — and children. (Red, now a karate champ, asks the Wolf, "What do I have to do, get a restraining order?") But kids will be entertained enough to consider the film a second-class *Shrek*, while adults, despite several gruesome musical interludes, won't squirm too often. (1:21) (Amanatullah)

Hostel Some critics thought *Wolf Creek* distasteful simply because it was unpleasant — a raw horror movie. But that film's sense of palpable humanity imperiled by a compassion-free sadist

merits a Nobel Peace Prize alongside this incredibly sleazy and crass second feature from writer-director Eli Roth. More technically polished and tonally consistent than *Cabin Fever*, it's a rancid vat of xenophobia, misogyny, homophobia, and violence that's enthusiastically gruesome and cruel without demonstrating the slightest knack for atmosphere or suspense. Jay Hernandez and Derek Richardson play collegiate Yanks touring the Old World less for cultural education than for a *Girls Gone Wild* go Euro experience. The noxious yet uncritically viewed frat-boy duo (along with Eythor Gudjonsson as an equally party-hearty Icelandic) are lured from Amsterdam to Slovakia by a stranger's promise of "so much pussy, and because of the war (?!) there are no guys" at a remote, off-guest hostel. Upon arriving they duly enjoy attentions from porn-flick-insatiable babes. Surprise! There's a catch. This movie — at least as seen at 2005's Toronto International Film Festival, where the cut screened seemed way more NC-17 than its current R — is revolting in its smug shock value, its Cold War-style view of "other" nations as inherently sinister, and its view of women as either duplicitous whores or sexless victims. It's a slick fantasy at once paranoid, prurient, puritanical and pathetically pubescent. (1:35) (Harvey)

King Kong The season's hairiest star has finally arrived, after months of hype and post-*Lord of the Rings* anticipation, and he does not disappoint. An avowed devotee of the 1933 original (and maybe even the 1976 guilty-pleasure misfire), director Peter Jackson remakes the fantastical Kong story using all of the lavish special effects tools — and seemingly unlimited cash flow — at his fingertips. And it pays off: The titular beast ("played" by Andy Serkis, as effective here as he was as *LOTR*'s CG Gollum) gives off genuine emotion, not to mention all the roaring, chest beating, dino-smashing, and building climbing one giant gorilla can provide. Even though her character spends a fair amount of time screaming (usually while clutched in Kong's giant mitt), Naomi Watts turns in a surprisingly nuanced performance, going from terror to wide-eyed wonder to adoration without slipping into arm-acting-in-front-of-a-green-screen awkwardness. Other human cast members, including Jack Black (as the Kong-obsessed filmmaker) and Adrien Brody (as a soulful playwright), are fine, but this movie ain't really about them: The only time this three-hour movie drags is during its ape-free first hour. (3:00) (Eddy)

CONTINUES ON PAGE 70

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Last Holiday Among the many once-independent filmmakers turned 800-pound Hollywood gorillas, Wayne Wang is an odd case. Never really a major figure in independent film, he still found plenty of admirers for his earlier features (*Chan Is Missing*, *Smoke*). If his last few films (*Maid in Manhattan*, *Because of Winn-Dixie*, and now *Last Holiday*) are any indication though, Wang has become smitten with happy endings and unrelenting sentimentality as of late — it's as if John Sayles decided his next feature ought to be a remake of *Waiting to Exhale*. *Last Holiday* has major shades of *Maid in Manhattan*, with Queen Latifah bumping Jennifer Lopez as the even-keeled working-class woman who gracefully floats into a world of wealth. This time around the character grants herself a sumptuous European vacation upon learning she only has weeks to live. She practically bursts with goodness, her smile and down-home wisdom redeeming the European hotel's cast of cranky characters. Latifah has a wonderfully controlled face, but the script asks too much in making her character a saint, from New Orleans no less. *Last Holiday* is meant to be whimsical, but Wang's spotless rendition of the sunken city cuts too close to the bone — fantasy, after all, is meant to lighten reality, not insult it. (1:52) (Goldberg)

The Matador There's a certain patness to actors we first grow used to via TV. For a quarter-century Pierce Brosnan has been agreeably but uninspirationally handsome, suave, rak-

ish, a romance-novel notion of the leading man. Remington Steele and James Bond both fitted him like tailored suits — beautifully, a bit stuffily — while unrelated roles in various big- and small-screen films did little beyond underline his competence. Despite his recent very public grousing about being dropped from the Bond franchise, it's obvious he delights in upending that image here. Brosnan plays Julian Noble, an international hitman more than a bit fried after decades of first-class accommodations, whoring, drugging, and serious drinking. Stumbling onto the path of this sociopathic mess in Mexico City is uber-square Denver businessman Danny Wright (Greg Kinnear). Feeling friendly after a good day's capitalist deal-making, Danny opines "Margaritas taste better south of the border" at their hotel bar. "Yes, margaritas — and cock," Julian ripostes. He's only pulling chain, of course (well, probably). The two go on to build an improbable friendship that looks to be (as Julian puts it) "the best cocktail story you ever met" until a sudden reclusion that drops unicorn-exotic Julian into the incredibly squaresville environs of Danny and wife Bean (Hope Davis). Styled in sly-brash widescreen homage to earlier spy thrillers, hitherto understingling writer-director Richard Shepard's feature doesn't break from buddy-comedy genre conventions overall. But it's the details that matter, and here they're nuanced to a witty fine-point. The major pleasure remains Brosnan, who nails drunk, disorderly, disheveled, and desperate with a panache fully up to his character's admittance: "Look at me — I'm a wreck, I'm a parody." A great one, at that. (1:36) (Harvey)

Match Point Italian opera is paired with those Windsor-Fort credits that Woody

Allen has made a trademark at the beginning of *Match Point* — just the first of many ironic instances in which the humane warmth of Verdi is used to frame the cold-blooded, if also tragic, social climbing of ex-tennis pro Chris Wilton (Jonathan Rhys-Meyers). Scarcely 10 minutes into the movie, Wilton is already at Covent Garden watching a performance of *La Traviata* while his meal ticket, a plain girl named Chloe (Emily Mortimer), watches him. But Allen takes his title, the film's signature image of a ball float-back and forth across a net, and his core conceit — that stupid luck outweighs good or evil — from tennis. *Ripley* *Serves* might be an alternate title for the story of the Irish Wilton, who sees Chloe as a money mine, and struggling American actress Nola Rice (Scarlett Johansson) as his real lust, if not love. Unfortunately, Nola is engaged to Chris's affable brother, Tom (Matthew Goode), and quicker than you can say — or read — Henry James or Theodore Dreiser, the whole affair becomes dangerous. It might be an overstatement to say that *Match Point* is his best movie since *Crimes and Misdemeanors*, its most obvious counterpart in the Allen library. At times, Allen's screenplay is wince-inducing. But by far the most intriguing and effective aspect of *Match Point* is the bleak, fatalistic ricochet effect created by the rare lack of an obvious Allen surrogate amongst the quartet of young leads. (2:04) (Huston)

Memoirs of a Geisha If you can get over the first stopper — a blue-eyed non-hapa star geisha Sayuri with otherwise archetypally Asian coloring played by Chinese actress Ziyi Zhang — chances are you might enjoy the old-fashioned Hollywood moviemaking propelling *Memoirs of a Geisha*. Sayuri is sold by her

impoverished, crumbling peasant family into the servitude of an *okiya*, or geisha house. If she's lucky she'll be trained to be a *makko*, or apprentice, then a *geisha* — who, the script takes pains to point out (though dropping mixed messages), is an artist and entertainer, rather than a prostitute. When Hatsumono, the house's gorgeous money-making geisha (Gong Li, gorging into her role like a spitting, tigerlike silent film icon), sculpts Sayuri's career, the girl finds hope in kind eyes of the Chairman (Ken Watanabe), a local captain of industry, and under the wing of Hatsumoto's rival geisha, Mamaeha (Michelle Yeoh). Considering Japan's longtime racial homogeneity and the fact that the casting reflects Western stereotypes about Asians "all looking alike," the dominance of Chinese actresses amid their Japanese male counterparts like Watanabe and Kiyoshi Kurosawa favorite Koji Yakusho (like Gong, dropping naturalism for operatic gestures) is puzzling, apart from predictable US box-office concerns. Still, *Memoirs*' Cinderella story should be comfortably familiar for Western audiences, though the art-house success of *Crouching Tiger and Hidden Dragon* and Li and company should allay any fears of middle America buying a major studio picture set in Japan — after the box office *seppuku* committed by *The Last Samurai*. (2:07) (Chun)

Mrs. Henderson Presents Anglophiles, vaudeville aficionados, and admirers of sassy old ladies everywhere, rejoice: The gods of cinema have brought you a holiday gift. Based on the true story of an uppity, eccentric, wealthy widow who reopened a dilapidated theater in the late 1930s and turned London's West End on its head, Stephen Frears' *Mrs. Henderson Presents* is a refreshing break from the schmaltzy Christmas flicks and last-minute Oscar wannabes that typically plague movie theaters this time of year. Shining star Dame Judi Dench is phenomenal as Mrs. Henderson — mixing razor-sharp wit, humor, stubborn upper-class arrogance, sensuality, and delicious impropriety into a quirky, laughable, lovable, and thoroughly human portrait of a woman audiences will feel they truly know. It's always a treat to see a leading role written for an actress in her golden years that isn't a woman dying of cancer, Alzheimer's. And in case anyone is wondering, Dench, like Mrs. Henderson, may be getting older, but she's still very much alive and kicking. (1:42) (Crawford)

Munich It's already been a very good year for Steven Spielberg — despite the best efforts of TomKat, *War of the Worlds* triumphed. But there's no alien storyline to provide any sort of allegory in *Munich*: here, the message is as upfront as it is mixed. *Munich* begins as terrorists take the Israeli team hostage at the 1972 Munich Olympics, and the ensuing massacre unfolds via increasingly horrifying flashbacks. The film's main story follows the "officially unofficial" Mossad agents (including Eric Bana as their leader) assigned to hunt down the Palestinians they hold responsible for the tragedy. For a time, the job runs smoothly. The *Ocean's* Eleven-ish mobster crew (the old guy, the nervous guy, the sharp dresser, etc.) plots creative executions that unfold with intense suspense, largely due to the technological limitations of the 1970s (compare, say, *Munich*'s fly telephone to the 21st-century hit carried out at *Syriana*'s climax). While we're meant to identify with the Israeli characters, Spielberg is careful to show the Palestinian side, most notably through a minor character who gets to deliver a heartfelt speech about how "home is everything." Usually a dedicated crowd-pleaser, the director is stuck in a situation where he really can't designate good guys and bad guys, lest he end up with an offensive, insensitive film. *Munich*'s message is basically this: The cycle of violence is neverending — and it sure makes people feel bad. No news flash, that. (2:40) (Gddy)

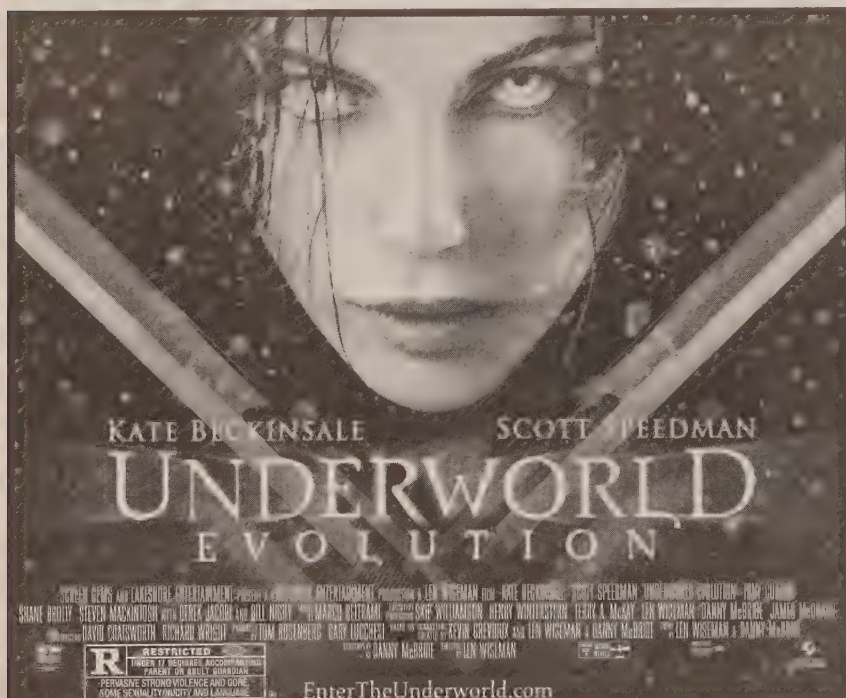
Music from the Inside Out A faceless mass of cultural noisemakers in the concert hall, the Philadelphia Orchestra reverts into a band of individuals as David Anker's documentary follows them abroad, offstage, and at home. Away from their tuxedos, the musicians moonlight in jazz, salsa, and bluegrass bands or fulfill themselves running, motorcycling, or painting, as they tell us in talking-head and group interviews. But even the most articulate members (one compares the balancing act of music-making to deciding how fair his motorcycle should lean when making a hairpin turn) are most eloquent when their lips are busy with their instruments, especially since they're otherwise saddled with questions like "What is music?" Mortaring on the tension between self-immersion in a communal mission and remaining an individual, *Music from the Inside Out* focuses on parts rather than on a whole, and the commendable approach renders the film centerpiece; it feels more like a lengthy DVD extra for an absent feature. (1:37) (Amanatullah)

Naked in Ashes Even in a nation of 1 billion, 13 million is a pretty respectable minority — and that is the estimated number of yogis currently traveling a 5,000-year-old spiritual path in India. Paula Fouca's documentary trains its somewhat loose yet engaging focus on about twenty individuals around the nation. Some practice "austerities" that are downright carnivalesque: There's a guy whose body is standing upright 24/7 for 12 years, and another who attracts attention by pulling a fully loaded jeep with his, er, third arm. (As he helpfully advises, "This penis control trick is not for everyone.") There are also yogis who take regular pilgrimages high into the Himalayas, walking naked in snow, risking death from exposure. But *Ashes* isn't the *Monda Cane* of Hinduism. Its benevolent outlook makes such bizarre behaviors understandable as one person's path of liberation from our current dark age of empty materialism. More often, this diverse survey of yogic gurus and disciples conveys the serenity gained by renunciation of earthly desires via prayer, meditation, charitable works, yoga, and so forth. To Fouca's credit, she made an earnest attempt (as well as illuminating) movie about people who do no use for "entertainment" whatsoever. (1:58) *Ruth Safra* (Harvey)

Pride and Prejudice Like the 12-bar blues and the facts of life, we all know how it goes, but precisely how do the particulars compare to our own internal *Pride and Prejudices* as well as, admit it, the definitive BBC miniseries with the wet-shirted Colin Firth as Mr. Darcy? Here, the crucial roles are fairly well filled: As Elizabeth, the bruised-eyed Keira Knightley is impish, girlish, and toothy, yet twinkly smart. Ape-draped M-5 actor Matthew Macfadyen plays Darcy so low-down and subtle that he runs the risk of resembling a dot-mouthed cartoon, but when the time comes to confess his most ardent affections, he steps up and fills Firth's pantaloons, even if he has to channel Laurence Olivier's Heathcliff and stomp through the moors in what looks to be a bathrobe. Other roles are beautifully filled out by Brenda Blethyn, Donald Sutherland, Tom Hollander, Judi Dench, and Jena Malone. Director Joe Wright favors a muddy, fizzy-haired, minimal-makeup naturalism, reminiscent of '60s-era reworkings of Penguin Classics, complete with zooming camera, an emphasis on daylight, pigs' testicles, and odd moments of modern-day randomness. Did Elizabeth really check out Wickham's ass in the book? (2:08) (Chun)

The Producers It's called a *moviecal*, a movie based on a Broadway musical that was itself based on a movie. Sure, the concept is a skosh crass and cannibalistic, but Mel Brooks' bizarre, hilariously funny 1968 film couldn't have been better suited for the makeover — it's now a movie based on a musical based on a movie about a musical. Reprising their stage roles as Max Bialystock and Leo Bloom, schemers bent on bilking little old ladies by mounting the worst stage production of all time, Nathan Lane and Matthew Broderick have honed their shick so well after so many live performances, you half expect theaters screening the film to go dark on Mondays so they can have a day off. Some of the songs may be a little lackluster (although the Führer's big number in *Springtime for Hitler*, "Heil Myself," is a stand-out), but this is about comic timing, not show tunes. Originally a sharp-witted burlesque of operatically staged roles as cuddling Nazis, and spats-sporting vaudevillians, *The Producers* is now a tongue-in-cheek nostalgia piece. But, thankfully, it's one with enough sense to ratchet up the fakiness and frivolity as far as it will go. Let's face it, Will Ferrell as a nutso Third Reich dandy in lederhosen may be *wunderbar*, but it's hardly the stuff of WW II docs. (2:12) (Devereaux)

Rent The Broadway-cinema continuum, which runs both ways (see: *Chicago*, *Hairspray*, and the hall of mirrors that is *The Producers*), has proved to be a highly lucrative alliance. So why does Chris Columbus's big-screen version of *Rent* — a slickly directed, energetically acted operation — feel kind of unnecessary right about now? For one thing, it's dated. The play's vision of Manhattan, circa 1990, no longer exists. The cast — made up almost entirely of the stars of the 1996 Tony-winning stage production — is also dated. If well-preserved. Had creator Jonathan Larson lived to see *Rent* flourish, it's possible the big-screen version might have been a little different, a little more innovative; as is, it's an exceptionally faithful interpretation. It doesn't do what *Chicago* did, reimagining and stylizing the source material for the big screen; neither does it offer the excitement of seeing genuine movie stars (the biggest name here is non-original-cast-member Rosario Dawson) sing and dance! However, there's an upside to *Rent* keeping it real, beyond just praising "Rentheads" near and far. Unlike, say, last year's *Phantom of the Opera*, *Rent*'s adherence to the Broadway cast insures that Larson's songs will be interpreted with faithful, I-wuz-there-at-the-beginning-pas-



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sion — making for some genuinely emotional moments. (2:08) (Eddy)

The Ringer Executive producers Peter and Bobby Farrelly continue to redefine the term *guilty pleasure* with their latest affront to good taste — this time surreptitiously, through director Barry W. Blaustein (*Beyond the Mat*). Johnny Knoxville tones down his Jackass-like approximately 1000 percent to star as titular loser Steve Barker, whose compulsive gambler uncle Gary (Brian Cox) hoochinks him into posing as the mentally challenged “Jeffy Dahmor” in order to fix the Special Olympics. It’s clear from the outset that Steve is just, you know, a nice guy, one who’s in it for all the right reasons (which we won’t go into here). But despite all the pat “they’re people too” life lessons learned, it’s hard to escape the fact that the people in question remain mostly the butt of the one joke in this admittedly often very funny flick. “Since when is ‘tard politically incorrect?’ Gary laments incredulously. Um, since *always*. (1:34) (Devereaux)

Rumor Has It... The premise of director Rob Reiner’s new film is so patently absurd that the film — an ordinary romantic-comedy by any account — can’t help but ooze with frivolity. Sarah Huttiger (Jennifer Aniston) has always been the black sheep of her family and is now harboring insecurities about marrying good-guy Jeff Daly (Mark Ruffalo). Her sense of uncertainty explodes upon returning home for her sister’s wedding when she discovers that her feisty grandmother (Shirley MacLaine) and deceased mother were the basis for Mrs. Robinson and her daughter Elaine in the book and film *The Graduate*. All this gets Sarah wondering whether she might be the result of a

fling between her mother and Benjamin Braddock prototype Beau Burroughs (Kevin Costner). An hour later, the film limps to its finish. Ruffalo and MacLaine steal some laughs, but it’s only because they recognize the film’s ridiculousness. Aniston, as usual, is a disaster. Will someone please instruct Hollywood producers not to cast Jen as the odd one out? It only encourages her trademark pout, and we could all do with less of that. (1:37) (Goldberg)

Shopgirl Steve Martin’s novella gets the big-screen treatment courtesy of director Anand Tucker (*Hilary and Jackie*), and the result is a mixed-bag look at modern — i.e., highly complicated — romance. Saks Fifth Avenue clerk Mirabelle (Claire Danes) drifts through her lonely Los Angeles life, filling her spare hours with charcoal drawings and vintage-clothes shopping (the latter is never shown in the film, but her budget wardrobe is 1950s-cool all the way). Very nearly simultaneously, she meets age-appropriate slacker Jeremy (Jason Schwartzman) and older, wealthy commitment-phobe Ray (Martin). Ray takes her to swanky restaurants; Jeremy drags her to Universal CityWalk and asks socially inept questions: “Can I kiss you or what?” As the love triangle shifts and changes, Mirabelle is let down by her own expectations again and again (none-too-subtly telegraphed by *Shopgirl*’s intrusive, often shrill score). This is probably Danes’s strongest work since *My So-Called Life* — let’s just forget about *Terminator 3*, shall we? — but even her performance can’t overcome the inherent ickiness of the Mirabelle-Ray pairing. (1:44) (Eddy)

■ **The Squid and the Whale** “You’d like Kafka — one of my predecessors,” onetime literary

prodigy Bernard (Jeff Daniels) informs eldest son Walt (Jesse Eisenberg), the perfect reflecting-mirror parrot for all Dad’s pretensions. It’s Park Slope, Brooklyn, 1986. Joan (Laura Linney) has finally realized that being Bernard’s wife — his third — is hard labor no one should have to endure in a free society. Still, their separation hits 15-year-old Walt and 12-year-old Frank (Owen Kline) hard, with joint custody splitting loyalties as well as the week. Frank wisely chooses Mom as a more reliable part in a storm, while Walt, as usual, seeks shelter ‘neath professorial Dad’s enormous ego; both kids deal with the home-front crisis in variably alcoholic, masturbatory, and plagiarizing ways. Noah Baumbach (*Mr. Jealousy*) won awards for both writing and directing at the Sundance Film Festival this past January, and his film is X-Acto-knife-sharply observed and acted. Yet one leaves the theater as if leaving a cocktail party where dinner was mistakenly expected. The conversation is brilliant; the hors d’oeuvres are superb. But a slightly dazzled inebriation wears off too soon, leaving the viewer sober and unsat-

ed. (1:28) *Smith Rafael* (Harvey)

■ **Syriana** Inspired by Robert Baer’s *See No Evil: The True Story of a Ground Soldier in the CIA’s War on Terrorism*, *Syriana* is a genuinely political thriller. It’s an elaborate fiction very much in the mode of *Traffic*, writer-director Stephen Gaghan’s last screenplay, but better, with a more self-effacing directorial style and less distracting star personalities. A paunched-out, credibly weary George Clooney plays CIA agent Bob, who facilitates speedy deaths for inconvenient people in the oil-rich Near East. His promised final assignment before desk-job retirement is to eliminate Prince Nasir (Alexander Siddig), an emir’s idealistic heir apparent who dares to give new drilling rights to the highest bidder — a Chinese concern — rather than to a Texas conglomerate. Meanwhile, Washington, DC, attorney Bennett Holiday (Jeffrey Wright) is expected to provide the Justice Department with enough evidence of corruption to punish the Texas corporation for some past dealings — but not enough to disrupt business as usual. American energy ana-

lyst Bryan Woodman (Matt Damon) becomes a close ally of the prince after a tragic accident pushes them together. And way down the economic totem pole, abruptly fired young energy-field grunt workers Wasm (Mazhar Muntir) and Farooq (Sonell Dadral) find moral enlightenment and some dangerous ideological zeal under a fundamentalist recruiter’s wing. Apart from an occasional overblown speech, *Syriana* is engrossing, intelligent, well acted, and relevant enough to be the thinking lefty’s movie of choice this holiday season. (2:06) (Harvey)

Transamerica Good things do happen to (some) actors who wait. Felicity Huffman’s work in various media was steady but little-noticed until *Desperate Housewives* caused instant celebrity. Her new status no doubt fanned critical-buzz flames around her very solid if unspectacular performance in this fairly solid but decidedly unspectacular indie drama. She plays Bree, formerly

CONTINUES ON PAGE 72 >>

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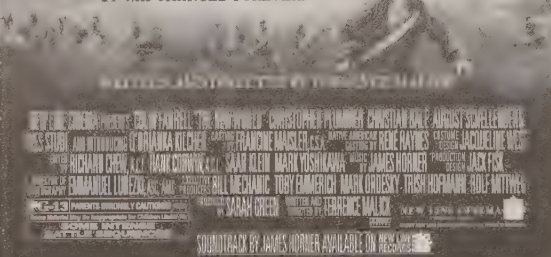
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FILM LISTINGS ONGOING

CON.TY

Stanley, Osbourne, a pre-op MTF transsexual who's dowdily Marian the Librarian rather than sexy superfemme. On the brink of final surgery, the LA transplant is improbably told by therapist Elizabeth Peña she won't be truly "ready" unless she deals with one remnant of masculine life unknown until just now: Teenage son Toby (Kevin Zegers). Arrested as a prostitute in NYC, he's somehow tracked down Brie as a ball source, unaware that, well, she's his father. They wind up making a coast-to-coast "transformative journey" that's uneven and anecdotal and funny-sad in fairly pat ways. The movie's earnestness feels off balance in the third act, when its protagonists meet the conservative-Christian parents Brie is estranged from — with Fiona Flanagan caricaturing the gorgon mother. While Huffman is fine in a role that (especially as cast with a woman) can't help but scream "award bait," *Air Bud* franchise survivor Zegers is equally impressive. Together they anchor a film that, as written and directed by Duncan Tucker, is pleasant and well-intentioned but somewhat pedestrian. (1:43) (Harvey)

Tristan and Isolde The Dark Ages' own Romeo and Juliet get their big-screen due in this mostly entertaining film, long a pet project of Ridley Scott's. Alas, he takes a producing role as Kevin Reynolds (*Robin Hood: Prince of Thieves*) directs. Showplay, trap-door intrigue, and backstabbing (sometimes literally) play out against gloriously grimy backdrops of castles and Roman ruins; of course, there's also a love story, a seriously ill-fated match-up between the dreamiest lass in Ireland (Sophia Myles) and the dreamiest warrior in England (James Franco). Reynolds keeps the sides of the stories pretty evenly balanced; for every fierce trap, there's at least one beheading or maiming. *Tristan and Isolde* works for the most part — and, refreshingly enough, refrains from adding any "modern" touches to the ancient story. Overall, though, it's pretty MOR. It never achieves the arduous brutality of, say, Scott's *Gladiator*; it also lacks the kinds of elements that made *Robin Hood* such a memorable, medieval cheese-fest. Most egregiously, the villains — who should be the coolest thing going here; it's the Dark Ages, man! — are disappointingly ho-hum. (2:05) (Eddy)

Waging A Living Roger Weisberg's documentary bypasses the facade of an ownership society to reveal a debtor's society. Here the working poor fruitlessly beat their backs and spirits in dead-end jobs, reduced to a cross between Sisyphus and a hamster on a wheel, perpetually trying to roll themselves and their families above the poverty line and inadvertently "hustling backwards" instead. Chronicling three years in the lives of a nursing assistant who must support a terminally ill daughter; a bank security guard living in a single-room-occupancy hotel in the Tenderloin and saving to visit children he hasn't seen in nine years; a single moth-

er of five struggling to earn a degree but stymied by capriciously volatile government benefits; and a waitress with three children forced toward food pantries and financial ruin after a gruesome divorce, *Waging A Living* is straightforward vérité, unadorned and artless, and anything but predictably grim — the appearance of a "six months later" title can generate wrenching suspense. *Rosevelt's America*, a sweet short from Weisberg and Tod Lending, supplements the feature and plays like a lost chapter as a refugee, Roosevelt Henderson, slaves away at poignantly menial jobs so he can bring his wife over to America from his native Liberia. *Waging A Living* will only appear on a few screens for a few weeks but deserves a residency at every theater in the country, where it can reach those who'll recognize aspects of their lives onscreen and haunt those who won't. (1:50) (Amanatullah)

Walk the Line It's worth mentioning right up front that *Walk the Line* doesn't really shake up the template set down by *Ray*, the recent Elvis miniseries, and any number of other true musical tales: Start with a significant childhood event (preferably traumatic) to set the tone, then let that sucker echo throughout the performer's life. Co-scripted by director James Mangold (*Girl, Interrupted*) and Gil Dennis and based on two Cash autobiographies, *Walk the Line* leans a bit heavily on Cash's guilt 'n' grief complex. It also relies on lucid transitions that map Cash's creativity in the most literal way possible. There's no doubting Mangold's reverence for Cash — though, seriously, everyone loves Johnny Cash — but thankfully the filmmaker is, at times, able to nudge past hero worship and point out that the man had some gnarly flaws. Cash's legend, especially when packed into the biopic mold, may be a familiar one, but *Walk the Line* still springs a few surprises. The lead actors are outstanding; both Joaquin Phoenix and Reese Witherspoon do their own singing and strumming. With shiny black pompadour lacquered into place, natural born broadcaster Phoenix eerily mimics Cash's wounded snarl and gravelly voice, while Witherspoon — *Walk the Line*'s steely weapon — turns in a thoughtful, passionate performance. (2:16) (Eddy)

The White Countess The final Merchant-Ivory collaboration (producer Ismail Merchant died last May) is one of their middling efforts. It's an opulent period piece, beautifully visualized (shot by Christopher Doyle) and astutely cast, but without a great deal of narrative drive or involvement — somewhat surprising since the screenplay is an original by novelist Kazuo Ishiguro, whose adapted *Remains of the Day* was perhaps the last really good Merch-Ivory feature. Natasha Richardson plays the widowed Countess Sofia Belinsky, whose aristocratic family has fallen for since the czar's ouster and Bolsheviks' triumph rendered them penniless refugees. In 1936 they live in a squalid Shanghai flat, where she supports a young daughter and various relatives by working as a taxi dancer in sleazy nightclubs. Imperious in-laws Olga (Lynn Redgrave) and Greshenka (Madeleine Potter) treat her as a shamefully fall-

en woman — never mind that Sofia's labors are the only thing keeping them fed and sheltered. More sympathetic, but ineffectual and slightly senile, are Aunt Sara (Vanessa Redgrave) and Uncle Peter (John Wood). A good deed Sofia performs for likewise-widowed, accident-blinded, former American diplomat Jackson (Ralph Fiennes) pays dividends when he raises funds to open his dreamed-of "perfect nightclub," calling it the White Countess and duly hiring her to act as its elegant hostess-slash-figurehead. As they ever-so-slowly (too slowly, in fact) realize their relationship ought to be more than professional, obstacles arise, including his escalating alcoholism, her continued family grievances, and the rising threat of a Japanese invasion that may be somehow connected to Jackson's mysterious friend Matsuda (Hiroyuki Sanada of *The Last Samurai*). Yet despite all these potentially rich complications, *The White Countess* is a little too bloodlessly white. An overblown cast-of-thousands climax can't erase the nagging sense that this prestige project is part *Cabaret* without the music or decadence, part *Casablanca* without the romantic chemistry — parts that don't add up to a successful whole. (2:15) (Harvey)

Wolf Creek Australian import *Wolf Creek* finds a perfectly unsettling horror location in the country's vast, sparsely populated outback. This is a place with no cell phone reception, seemingly no law enforcement, beautiful but inhospitable landscapes, and potentially unfriendly locals. If that doesn't intrigue you right off the bat, know this: The actual events that inspired writer-director Greg McLean's film were called "the Backpacker Murders," an appellation that somehow manages to be both stark and horribly evocative. *Wolf Creek*'s fictionalized tourists are a pair of Brits, Lucy (Cassandra Magrath) and Kristy (Kestie Morassi), as well as Aussie Ben (Nathan Phillips), who set off in their newly acquired rust bucket to visit a meteorite crater tucked into the wilderness. Right away the omens begin to pile up: tales of UFO sightings, sleazy yokels making gang-bang jokes, weird weather, and the verbalized observation "There's nothing out here!" Nothing, except jolly bush-dweller Mick (John Jarratt, who — in a nice dovetailing of eerie-Aussie-film history — was also in 1975's *Picnic at Hanging Rock*). When their car breaks down, the three are grateful when Mick appears in the darkness; they're less appreciative when he drops the Crocodile Dundee act and bloody mayhem breaks out. So why should you bother taking yet another trip down the highway to help? (Unlike *House of Wax*, this one doesn't even afford you the pleasure of a Paris Hilton death scene.) Accents and occasional emu sightings aside, *Wolf Creek*'s skeletal remains aren't all that different from *Texas Chainsaw* horrors past. But it's also relentlessly grim, occasionally jaw-dropping, and lends with the sort of it-could-happen-to-you urgency that digital cameras so deftly convey. (1:39) (Eddy)

REP PICKS

- Cruising** See Picks, page 22. (1:46) Castro.
- Glue** See Picks, page 22. (2:27) Smith Rafael.
- 'Neo-Benshi Night: Move Over Silver Screen'** See Pick box. San Francisco Cinematheque.
- 'Weird America'** This third annual PFA series throws a spotlight on recent documentaries about "folks with uncommon occupations, strange pastimes, and curious obsessions." You will not be bored, and your faith in our country as land of the free — i.e., those not walking in zombie-step formation to the latest strain of Jesus-based patriotism — will be ever-so-affirmed. The kickoff is *Derailroaded*, a compelling portrait of schizophrenic musician and erstwhile Frank Zappa protégé Wild Man Fischer. Next comes *La Lucha: The Struggle*, about Santo-inspired Mexican wrestling in greater Los Angeles, paired with Jason Blalock's incredible yet true *Oakland Raider Parking Lot* — which turns out to be even weirder and scarier than film's prior looks at heavy metal and Nell Diamond parking lots. In a *Nutshell: A Portrait of Elizabeth Tashjian* focuses on the 90-something proprietress of a New England "Nut Museum," whose neighbors consider her simply nuts. *Okie Noodling* is about Oklahoma's peculiar sport of catching yard-long catfish with one's bare hands. *Weirdness* mixes up the animal kingdom via *Born in a Barn*, whose tethered and trained fetishists practice "pony-play"; it's teamed with the short *Pup*, about gay leathermaster Skip and his obedient little doggie Tim. Finally, *Pleasures and Plagues on the Salmon Sea* has John Waters sarcastically narrating a look at the onetime SoCal "Riveria of the West" — a man-made lake turned ecological disaster and haven for the defiantly odd or merely very poor. PFA. (Harvey) **SPBG**



Viggo Mortensen is killer in *A History of Violence*, now playing at the Roxie Cinema and the Christopher B. Smith Rafael Film Center. | PHOTO BY TAKASHI SEIDA © 2005/NEW LINE PRODUCTIONS

Schedules are for Wed/18 through Thurs/24 except where noted. Double features are marked with a +. Director and year are given when available. All times are p.m., unless otherwise specified.

ALLIANCE FRANCAISE DE SAN FRANCISCO 1345 Bush, SF; (415) 775-7755. www.afsf.com/index.shtml. \$7-10. "The Man in the Moon Has a Headache: The Films of Georges Méliès," with live music by the AHi-Nafs Thurs. 7.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890. www.atstte.org. \$5. Amnesty International presents: **State of Fear** (Yates, 2005) Thurs. 8; **Voices of Patriots: Why Are We in Iraq?** Fri. 8 (10:40, includes a copy of the DVD).

BINDLESTIFF STUDIO 505 Natoma, SF; www.bindlestiff.org. \$8-10. Pansinema Film Festival, short films produced by Filipino, Filipino American, and other Asian filmmakers Thurs. Sat. 8.

CASTRO 429 Castro, SF; (415) 621-6120. www.castrotheatre.com. \$5.50-8.50. Berlin and Beyond Film Festival Wed. See Film Listings. **Cruising** (Friedkin, 1980) Thurs. 7, 9:15. **Gay Sex in the 70s** (Lovett, 2005) Jan 20-26, 12:30, 2:15, 4, 6, 8, 9:45.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St. San Rafael; (415) 454-1222. www.cafilm.org. \$5.50-9. **A History of Violence** (Cronenberg, 2005) call for times. **Naked in Ashes** (Fouca, 2005) call for times.

The Passenger (Antonioni, 1975) call for times. **The Squid and the Whale** (Baumbach, 2005) call for times. **Duma** (Ballard, 2005) call for times. **Following** Sean (Arlvick, 2005) call for times. "For Your

Consideration: A Selection of Oscar Submissions from around the Globe": **Mother of Mine** (Haro, 2005) Wed. 8:45; **Gle** (Riza, 2005) Thurs. 8:30 and Sat. 1. **On the Other Side** (Loza, 2004) Thurs. 6:45 and Sat. 8:45; **Obaba** (Armendarez, 2005) Fri. 7 and Sun. 5:45; **Ruins** (Burger, 2003) Fri. 9:15 and Mon. 6:45; **Say Good Morning to Dad** (Vargas, 2005) Sat. 4 and Sun. 8; **What a Wonderful Place** (Halfon, 2005) Sat. 6:30 and Tues. 6:45.

The Tin Mine (Maligou, 2005) Sun. 1 and Mon. 9; **Shop of Dreams** (Urbila, 2005) Sun. 3:15 and Tues. 9. **CINEMA HEAVEN** ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American and foreign films (from 1932 to 1951) Thurs. 7. e-mail for film title and to RSVP.

DANCE PALACE Fifth St. at St. Point Reyes Station; (415) 663-1075. www.dancepalace.org. \$10. **Monumental: David Brower's Fight for Wild America** (Duace, 2004) Fri. 7:30.

HUMANIST HALL 390 27th St. Oak; (510) 393-5685. \$5 donation. "Film Series on Animal Agony." Out of the Pit: **Dog Fighting in Chicago** Wed. 7.

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142. www.sific.org. Free. "Sergio Castellitto Film Series": **The Star Maker** (1995) Tues. 6:30.

LINDSAY WILDLIFE MUSEUM 1931 First Ave. Walnut Creek; (925) 935-1978. www.wildlife-museum.org. \$5-8. In the Company of Wild: **Butterflies** (Levinson, 2006) Sat. 6:30. "NOIR CITY: SAN FRANCISCO FILM NOIR FESTIVAL" Palace of Fine Arts,

3301 Lyon, SF; Balboa Theatre, 3630 Balboa, SF; 1-800-838-3006. www.noircity.com. www.brownpaperickets.com. \$10 (festival pass \$120). At the Palace of Fine Arts: **The Man Who Cheated Himself** (Feist, 1951) Wed. 7:30; **Thieves' Highway** (Dassin, 1949) Wed. 9:15; **Nobody Lives Forever** (Negulescu, 1946) Thurs. 7; **The Breaking Point** (Curtiz, 1950) Thurs. 9; **City That Never Sleeps** (Auer, 1953) Fri. 7:30.

Hollow Triumph (Seely, 1948) Fri. 9:30; "Noirquake!" literary seminar Sat. 3; **The Pledge** (Penn, 2001) followed by "Director's Choice" late show with Sean Penn Sat. 7; **Deadline at Dawn** (Clurman, 1946) Sun. 1; **The Window** (Tetzlaff, 1949) Sun. 3; "A Night in Noir City" Charlie Haden and Quartet West concert to benefit the Film Noir Foundation Sat. 8 (3:35). At the Balboa: **Night Editor** (Levin, 1946) Mon. 2, 3, 5, 5:35, 9.

Nocturne (Marin, 1946) Mon. 3:55, 7; **Suspense** (Tuttle, 1946) Tues. 1:20, 5, 9; **Crack-up** (Reis, 1946) Tues. 3:15, 7.

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112. info.oddballfilm.org (RSVP requested). "10. "Smart Shit Cinema: The Subject Is Sex" short films Fri. 8.

PFA 2575 Bancroft, Berk; (510) 642-5249. www.bampfa.berkeley.edu. \$4-8. "Film 50: History of Cinema: Introduction to Film Language," with lecture by Russell Merritt. Wed. 3.

"Weird America": **Derailroaded** (Rubin, 2005) Wed. 7:30. "Scattered Clouds: The Films of Mikko Naruse." Hideo the Bus Conductor Sat. 10. **Thurs. 8:15; The Song** (Lantern, 1943) Sat. 9; **A Tale of Archers** at

the Sanjusingendo (1945) Sat. 8:55. **Repast** (1951) Sun. 5:30; **Mother** (1952) Sun. 7:25. "A Theater Near You": **The Best of Youth**, Part One (Giordana, 2003) Fri. 3; **The Best of Youth**, Part Two (Giordana, 2003) Fri. 7. "Screenagers": "Bay Area High School Film and Video Festival" Sun. Mon. 2:30. "The Women's Film Preservation Fund": "Mary Ellen Bute, Gunvor Nelson, and the Women's Film Festival" Sun. Mon. 2:30.

RED POPPY ART HOUSE 7698 Folsom, SF; (510) 464-4640. www.verticalpool.com. \$6-12. **The Greater Circulation** (Alli, 2005) Thurs. 7, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$4-7. **Thumbsucker** (Mills, 2005) Wed. 2, 7:15, 9:20. **A Skin Too Few: The Days of Nick Drake** (Berkvens, 2000) Thurs. 7:15, 9:15. **The Lollipop Girls in Hand Candy** 3-D (de Plume, 1977) Fri-Sat. 7:15, 9:15.

(also Sat. 2, 4). **Wings of Desire** (Wenders, 1988) Sun-Mon. 7, 9:35 (also Sun. 2, 4:30). **Darwin's Nightmare** (Sauper, 2004) Jan 24-25, 7, 9:15 (also Jan 24, 2).

ROXIE 3117 and 3125 16th St. SF; (415) 863-1087. www.roxie.com. \$4-8. **April's Shower** (Doolan, 2003) Wed-Thurs. 7, 9. **A History of Violence** (Cronenberg, 2005) Wed-Thurs. 7, 9.

SAN FRANCISCO CINEMATHEQUE California College of the Arts, 1111 Eighth St. SF; www.sfcine-mattheque.org. \$5-8. "Neo-Benshi Night: Move Over Silver Screen" Fri. 7:30. **YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-ARTS. www.ybca.org. \$5-8. "Mind. Body. Tea": **Monte Gracia: What Is Life?** (Reichle, 2005) Thurs. 7:30, 9:15. **SPBG**

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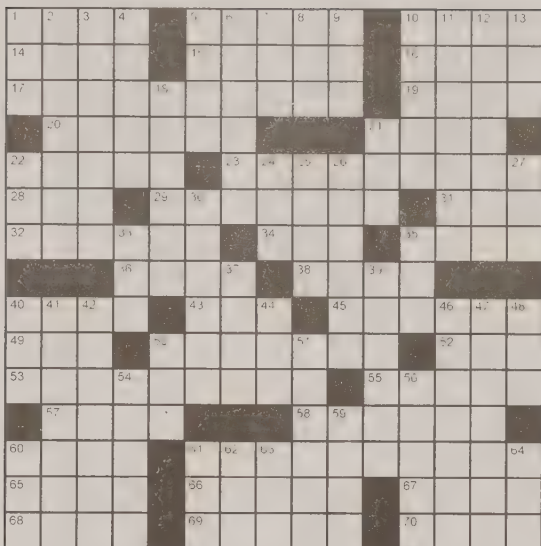
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6 of 6

Ink Well



MIXED MEDIA 118.06

By Ben Tausig

- Across
1. Stumbles
5. Pool glance
10. Mega times 1,024
14. Property claim
15. Hold on tight
16. Car company?
17. Properties adage
19. Discount, with "down"
20. It has banks in Iraq
21. Take form
22. Pop hit
23. Mass consumption?
28. Afore
29. Military flying display
31. Rock tool?
32. Designate
34. Gas hog
35. How some movies are shown
36. Court judges
38. Tiara adornments
40. Socket contents
43. Chat room provider
45. Group together
49. Moving vehicle
50. Back, as a candidate
52. Stranded carrier
53. Pole Position, e.g.
55. Goes downhill fast
57. It's cut in pursuit of a break
58. Piece together, as firm
60. Timbuktu's land
61. Advice to a budding musician, say
65. Neural transmitter

66. "The Taming of the Shrew" setting
67. Mental flash
68. Noted protocol droid
69. Campers, e.g.
70. Phrase

Down

1. 90-degree angle
2. Unhappy prisoners, at times
3. Kitchen blueprints
4. Catches, as hose
5. Early third century year
6. "I'm ___, baby" (Beck lyric)
7. Kurosawa classic
8. Common Apple platform
9. Oft-swapped file type
10. Private Pyle
11. Like lots of olive oil
12. Motley Crue anthem
13. Invite
18. "M*A*S*H" procedure
21. Chatter
22. Green shade
24. ___ Enterprise
25. Frat house chant
26. Hardly mansions
27. Kennedy or Rall
30. Recent delivery
33. 1099 org.
35. Belief system
37. Scotch go-with
39. Swiss breakfast cereal
40. Peron or Longoria
41. Etc.
42. Completely surround
44. Record
46. Go before
47. Librarian, at times
48. "Illmatic" rapper
50. Ambient music pioneer
51. Job for a lifeguard
54. Acid type
56. Within the law
59. Gps. with open houses
60. Bug
61. Second letter afterthought
62. Cheer sound
63. Bustle
64. Wee hour

Last Week's Solution

BAR	OS	F	A	T	S	C	O	L	A				
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double team psychic dream

JAN. 18-24

ARIES

March 21–April 19
Alas, Aries, this week calls for patience, perseverance, and a conservative attitude. Believe us, we'd rather be telling you to subvert the dominant paradigm or at least indulge in a little naked co-ed beer bonging, but it's not in the stars for you people. There's too much worry, too much fear, and too much trying to figure out what isn't ready to be figured out.

TAURUS

April 20–May 20
Taurus, sometimes we feel so vulnerable, so confused about who the hell we are, that we just can't be giving to other people. We can only tell them to fuck off. This is not one of those weeks for you. You are clear enough about yourself and what you're capable of that you can make compromises that in the past would have been too much.

GEMINI

May 21–June 21
Making boundaries is second nature this week, Gemini. You will construct them effortlessly. You'll pass a little gas and a boundary'll pop up. Not to be gross. But really — it's fun to be you this week. You're strong, you're not taking any shit, but you are taking great leaps of faith.

CANCER

June 22–July 22
This week, Cancer, you're like some gothic, role-playing, undefeated D&D champion with the best costume at the Renaissance Faire. You're the brave princess who shines her torch on the dark and creepy magical caverns to bring mystical illumination. You are fearlessly confronting what's scary, and your costume is dope.

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LEO

July 23–Aug. 22
We've got a real simple, real pared-down horoscope for you this week, Leo. Eat well. Sleep. Drink enough water. Feel your feelings as they erupt, rather than pushing them down with a cigarette or a reality show. The karmic lesson du jour is remaining present and inside your famously hot body.

VIRGO

Aug. 23–Sept. 22
You've got to trust your internal balance this week, Virgo. Your peanut butter is perfectly aligned with your jelly. Your salt is a beautiful reflection of your pepper. Your inner Marge and your inner Homer are doing some embarrassing tantric thing in your inner hotel, which is part five-star and part fleabag. Stop tripping — you're perfect.

LIBRA

Sept. 23–Oct. 22
Libra, put your dancing shoes on. Anxiety would like to do the forbidden dance with you. Or at least a tango or a humble polka. While you're twirling around with your nemesis, reflect on how it feels when you're thrown off balance, and how this lack of inner peace affects the folks in your life.

SCORPIO

Oct. 23–Nov. 21
You rule, Scorpio! You are doing good, good, good, good, good! And we mean that — we're not just trying to reach our word count by repeating ourselves. You're in an excellent position and should be commended. There are very real, very tangible successes coming through for you this week. Mazel tov!

SAGITTARIUS

Nov. 22–Dec. 21
Time to get selfish, Sag. Time to give yourself permission to create some private time and do whatever the hell you like. It's not about saying yes to yourself. It's more like saying hell mother-fucking yeah, and then giving yourself one of those dudely shoulder-bump man-hugs.

CAPRICORN

Dec. 22–Jan. 19
Capricorn, the lemonade metaphors keep on coming. Lemonade Metaphor #859: Seriously, are you willing to share your lemonade? With everyone, even if they drink all of it? Because when life went and pelted you with the sour fruit, that was sort of what life had in mind. Also, do you even like lemonade?

AQUARIUS

Jan. 20–Feb. 18
Aquarius, play your cards right and you can soon be having yourself some brand-new adventures! We're sure you're psyched. Adventures can get boring quickly, so a new one is always handy. However, these new adventure-producing vibes may just vanish by the end of the week, so do make sure to party.

PISCES

Feb. 19–March 20
Dude, candles don't have wicks on both ends for a reason. Sure, you're feeling fierce, Pisces. And you're looking fierce too. But if you keep saying yes to everything you're offered, you'll be about as fierce as, um, a kitten. Kittens are cute, but they're not that fierce. So unless you want to be a little more than an exhausted pretty face, use your wild energy with strategy. **SFBG**

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SEXY ASIAN/LATIN/HAWAIIAN...

Seeks benefactor, 35, 5'4", 128lbs, full lips, almond-shaped eyes, waist-length hair, N/S, seeks mutually beneficial discreet arrangement with PM, 40-60, N/S. #898123

DO BEST FRIEND W/ CALISTOPIA?

SF, 54, young-at-heart, seeking perfectly imperfect playmate for long walks, lots of laughter, movies, concerts, and magical moments! #8878813

WANT TO MARRY

I am looking for an extremely gracious, non-terribly endowed older gentleman, who wishes to seriously spoil a most magnificent piece of arm candy. #787292

ISO TRADITIONAL MAN

SF, young 50ish, tall, slender, brown/brown, sensitive, enjoys swimming, reading, hiking, cooking, seeking, Cuddling, polite, caring, mature, educated, traditional S/DMM, 44-58, 5'11", N/S, light drinker, for friendship and great companionship. #860214

WEALTHY SUGAR DADDY SOUGHT.

Bi female, 5'6", 155lbs, golden brown hair, sexy, fit, beautiful, intelligent and classy, seeking arrangement. Age/race unimportant. Respectful and discreet. #760454

AWAITING YOUR CALL

SF, 56, 5'5", 155lbs, mother with grown children, fair complexion, strawberry-blond hair, well-educated, business owner, enjoys scenic drives, day trips. Seeking single gentleman to share life, love, lasting happiness. #896651

ARE YOU AS TIRED OF...

being lonely as I am? SHF, 51, N/S, likes to cook. Seeking an honest, hardworking WM, 50-50, N/S, for fun and friendship. #857963

OPERA, THEATRE, ETC.

Attractive and personable SWF, blonde/blue, seeks SWM, 55-70, N/S, companion for San Francisco concerts, the arts, etc. Could extend into other activities and ventures. Let's explore. #895354

VERY CLASSY

Attractive, very independent, college-educated, caring HF, 62, slender, brown eyes, open-minded Catholic man, 70+. #861416

GENTLE MALE SEEKS...

generous gent. Adventurous, sexy woman, 38+, seeks kind, classy gentleman for mutually beneficial arrangement. Sincere inquires only, please. #842147

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SH/WM, 50-69, for friends first, possible LR. Hayward. #843818

SWEET AND SIMPLE

Female, 58, 5'5", blonde/blue, N/S, easygoing, enjoys academics pursuits, appreciate nature, specially deserts, oceans, and gardens. Seeking man, for friendship, maybe more. #434857

LOOKING FOR ADVENTURE!

Extremely fat, married, middle-aged white Cussieville, about 225lbs, seeks WM under 50, for weekday daytime intimacy. Be healthy, discreet and patient, please. #747004

STORM IN ACH MINDS

Sisters of the Lord of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. #809149

SEX ON THE SLU/HI

Playful, mischievous, blonde, petite, sexy SWF, 43, seeks arrangement with discreet, generous gentleman. Let's celebrate together. #895271

RESOLVE ME!

DWF, of 10 yr old child, N/S, 44, Sagittarius, Seeking SM, 18-65, for romance. Architectural designer, draft, graphic artist, and background in premed. #867134

ONE AND ONLY

SWF, 54, 5'5", 145lbs, intelligent, warm, romantic, likes music, cooking, movies, read Sci-fi, walks, nature, Reno, Tahoe, in SF. ISO possible UTR with sincere, kind, fun SWM. Can relocate. #423646

NICE BLACK WOMAN

BF, 47, 5'1", 150lbs, respectful, easygoing, N/S, N/D, enjoys walks in the lake, working out, flea markets, and good movies, traveling. Looking for a WM, 47-60, friendship first. #495547

ATTRACTIVE LADY

Attractive SHF, young 57, 5'7", H/W proportionate, very loving, nice personality, kind and loyal, works full-time, searching for one on one relationship with friend, great companion, great love and kiss, true kind, 49+, Latino or caucasian. Serious replies only. N/S, N/Drugs, light alcohol. #724691

CALL ME

Simple SHF, 24, looking to meet a guy who wants to talk, enjoys dates and more. #815363

LET ME ENTERTAIN YOU

Spited, caring, affectionate, warm SWF, 55, N/S, teaches acting and voice, seeks SWM, 50-70, for possible LR. #791745

ATTRACTIVE SHF

Petite, attractive SHF, financially secure, enjoys music, dancing, walks, art, good conversation. Seeking well-grounded A/WM, 55-63, N/S, for a LR. San Francisco peninsula area only, please. #651494

TAKE A CHANCE

Female, 31, enjoys tennis, horseback riding, skiing, day trips. Looking for professional, all, exciting, romantic, well-dressed SWM, honest and sincere, with passion for travel, fun and life. #857112

ATTRACTIVE WIDOW

Easygoing, artistic SWF, 74, Libra, N/S, non-possessive, seeks San Francisco area WM, 75-80, who shares a penchant for travel. #790633

TALL, SWEET...

Same SHF, earth woman resembles Princess DI, enjoys outdoors, general activities. Seeking same in vice-free male, 40-50, for relationship. #8537160

CHANCE OF A LIFETIME

Sensuous, looking for love, vivacious, enjoys fun, good times, congenial, poised, brazen, curious for you, young-at-heart, skiing, hiking, seas, rock climbing. #906386

VITAL, PASSIONATE, OLDER WOMAN

Have energy, heart-centered, caring, want to play, relate, touch, share. Do you? Conscious man wanted for active, rural life relationship. Fun, hiking, dancing, dining in/out, warmth, open, accepting, sharing. #906379

SWEET, PASSIONATE, SEDUCING...

Same SHF seeking SM, any race, for dating and maybe UTR. Love to go out, work out, music/love, artist and professional. Divorced, no children. #906372

LOOKING FOR A Kinky male to fill my needs and wants and all's very desire.

#880728

EXOTIC, SEXY FILIPIN/PAK SEKS BENEFACTOR.

#741288, almond shaped eyes, full lips, long hair part my waist, seeks mutually beneficial, discreet arrangement. #889115

LOOKING FOR A Kinky male to fill my needs and wants and all's very desire.

#880122

MUTUALLY BENEFICIAL RELATIONSHIP?

Generous gentleman, give me a call. I'm 5'2", 98lbs, long hair. I love to party all night, if you know what I mean. #812126

HEY, GUYS

SF, 58", 127lbs, short black/brown, fit, athletic, loves hiking, running, exploring, camping, and fishing. I'm a somewhat active, independent or, 5'11", 6'5", for dating first. #822169

BEAUTY AND BRAINS

Call me. #895369

PRETTY BUT SLY

Dancing bibliophile and world traveler needs a romance to dress up or down. U R 38+, N/S, N/D. Let's meet for coffee. #853564

COMMITMENT

Just looking for a real connection. #853567

> men seeking women

GENEROUS W/ THE RIGHT FEMALE

SWM, 62, well-off, N/S, loves movies, Vegas, Lake Tahoe, and dining out. Seeking good-looking woman, 25-35, strictly for fun and games. #895200

FAIR-COMPLETED BLACK WOMAN?

Old-school, professional SBM, 50, 5'10", 185lbs, cool fit, handsome, seeks fair lady, successful, stable, passionate who's free to give and receive love. #891022

LOOKING TO MEET YOU

SWM, 40, enjoys staying in or going out, excursions, would like to find someone special, special who's a SF, 18-34. #900262 @ Jcoradio

Dominant Englishman (45), attractive, sophisticated and well educated, seeking a submissive woman. Together we will explore the limits of our sexuality. #895807

ISO FRIEND AND COMPANION

SWM, 45, Pisces, N/S, seeks HF, 30-60, who loves jazz music, movies, and walks in the park. #895425

BECKING COOL GAL

SWM, 39, great SOH, outgoing, fun, creative, one woman man, warm and loyal, seeking UTR. Redwood City. #252894

LOOKING FOR A HEART...

of gold, SWM, stable financially and emotionally, one woman man, warm and loyal, seeking UTR. Redwood City. #252894

DINNER EXCHANGE

Let's try each other cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. #882926

ON VACATION

SHM, 23, on SF just for vacation, looking for someone to spend time. Seeking SF, 18-27. #893562 @ magnus

YOU WON'T BE SORRY!

SBM, 31, 5'7", 145lbs, D/Free, well-endowed, cut, clean. Looking for SF, 18-35, N/children, independent and takes care of herself. #885085

FRIENDSHIP FIRST

SM, 32, Asian Indian, 5'8", 142 lbs looking for a woman for friendship and more. #883044

COUNTRY PROFESSIONAL seeks a similar man willing around wearing just a T-shirt and socks. Rural SWM, 58, has no neighbors or curtains, but does have a hot tub. #710341 @ WILDHORSE

PASSION FOR AFFAIR

Married PM, seeks discreet relationship with open-minded, free-spirited woman. Very experienced and enjoy being dom. Moves, seeks San Francisco area only. #897286

UNDERNOURISHED

WM seeking partner to navigate through the Bay area. New here, reside in Mann and looking for that special someone to get us up right. #869057

ELECTRIC INTELLECTUAL

SWM, 5'10", 155lbs, brown hair, 60 looks 40's, aesthetic, affectionate, emotional, cultured. Active, hiking, travel, good communication. Seeking positive, healthy, communicative relationship. #868766

DIVORCED WM, 51...

seeking woman for long-term relationship. I like traveling, hiking, movies, concerts, jazz, romantic dinners etc, have two children and two grandchildren. #895301

PEACHES

SWPM, 43, 5'7", brown eyes, Brg, seeks attractive SWF, 25-45, nice smile, for coffee, friendship, possible UTR. #869017

LOOKING FOR U

SAM, seeks female for friendship and possibly more. My personality is like 20's, but not immature, casual, a bit shy. #695428

SHAME WHAT YOU ADOR

SBM, 65, 5'11", retired educator, active, slim, knowledgeable, creative, kind and caring gentleman. Seeking a charming pretty lady, 50s/60s, to share similar interests. #82878

SAM SEEKS...

SF, 35-45, to explore the city, bars, clubs, and restaurants, and the possibility of an LR. I'm 36, Les, N/S. #751941

IVORY SEEKS EBONY

SWM, 47, Brg, seeks mature, African-American S/DMM, 50-60, for friendship, possible LR. #840491

BEHIND BLUE EYES

Male, 54 going on 35, 6'1", 194lbs, very active, N/S, loves swimming as well as sailing, and is a semi-pro triathlete. Seeking HF, 20-40, N/S. #777061

LEAVES THE OUTDOORS

SWM, 45, N/S, black/blue, likes rock-n-roll music, riding Harley's, works in construction, seeks single woman, 35-50, N/S, for friendship, possible romance. #781360

INTIMATE FRIEND

Sought by charming, nice-looking gentleman, 50, 5'6", 175lbs, N/S, N/D, N/Drugs, 415/650 area code only. West SF resident. #743506

BRIGHT TITANIUM

Male, 18, still learning how to write music but thinks it's only a matter of time till he produces a song, seeks woman, 18-23, N/S. #795507

I'M CUTE

Cute SAM, 28, 5'9", 170lbs, bald, Capricorn, smoker, seeks single woman, 18-36, who likes to explore new things. #797156

MAKING LOVE

SHM, 42, Libra, N/S, brown/brown, seeks petite woman, 40-50, who is looking for someone to love. Discretion assured. #890793

CAT MAN IN SAN FRANCISCO

SBM, young 45, 5'11", 225lbs, N/S, good-looking, creative, open minded, outgoing, likes art, animals, music, dancing, soul. Looking for attractive, sexy, shapely woman for relationship. #759471

FOOT FETTER

Attractive male, 42, honest, generous, discrete, seeks attractive female with shapely legs and pretty feet for foot worshiper's fantasy. #753007

READY TO SETTLE DOWN

SBM, 24, 5'9", muscular build, Scorpio, SM, 45, Pisces, N/S, seeks HF, 23-39, down-to-earth, affectionate, serious, and passionate. #890980

NOT SHY

Open-minded SHM, 28, Anes, N/S, very sexy and athletic, likes to workout, seeks SWF, 18-36, for romance. #890276

INDIGO SIKES

Tall, fit, SBM, 50, seeks like-minded SF, 40-55, who's a affectionate, open-minded, adventurous, sincere, who enjoys movies, theater, dining, music, comedy and travel. Race open! #626723

> men seeking men

SEEKING MARRIED MALE

Good-looking WM seeking first time experience with married male who would like to dress me up as a female and share fantasies with. #883058

JUST FOR FUN!

Married SHM, 5'10", 190lbs, black/brown, D/Free, Seeking SW/BM, 35-50, who enjoys anal/oral, D/Free, attractive, no strings attached. #884585

DADDY SEEKING YOUNG GUY

Open-minded SHM, 50, seeks young man, 18-45, who wants wisdom and spiritual growth from your gay big brother/dad, a guide to today's gay world. #896362 @ mohamed101

TRY ME, 5'6"

SBM, 30, 5'6", 150lbs, seeking SWM, 40-55, who is tall, 5'10"-6'5", well-endowed and looking for clean, discreet fun. #89616

LEAN AND MUSCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and muscular. I enjoy films, hiking and intimacy. #886605

NUDE PSYCHOGRAPHY

Lay on my couch naked while amateur psychatrist listens to your problems and sexual fantasies. SWM, 45, N/S, seeks trim-waisted man, under 45, N/S, #867597

NAKED IN THE SHOWER

Slender, masculine WM, 38, 5'5", N/S, any race, similar man, under 45, N/S, who'd enjoy good clean fun with warm water and bar of soap. #863423

WILL YOU BE THERE?

Single male, 41, Anes, N/S, seeks single man, 65-85, who is affectionate, loving, caring, to share quiet evenings and soft music. #792325

SEEKING EXTRA ADORABLE MAN

DWM, 60, 5'6", average build, smoker, looking for a man, 35-60, who is assertive and likes to take charge. #794350

MELLO OUT THERE

SHM, 22, 5'5", average build, Sagittarius, smoker, likes reading, drawing, camping, seeks SWM, 18-45, smoker, for friendship, possible romance. #797490

LOOKING FOR LOVE

Male, 18, looking for a male, 18-30, to build a loving relationship and commitment. #802998

GOOD LOOKING

Married BWM, 49, 5'6", 195lbs, dirty blonde/blue, clean-shaven, looking for guys in Marin to play and have fun with. #805514

WILLING TO TRY ANYTHING?

SWM, 40, 5'11", 235lbs, well-endowed, Scorpio, N/S, seeks another man, 30+, for sexual visits, maybe vacations together. #808041

ENJOYS DRIVING

SM, 60, 5'9", 170lbs, interested in meeting mature, discreet older men in the East Bay. #778621

SUPPERY RECTAL EXAM

Doctor massages your butt hole, jacking you off. Spanking, running, sniffing? Shoot big time Uncut cocks/hairy asses. 20-45/all sizes. #791965

FREE MESSAGE

Cute SAM, 28, 5'9", 170lbs, bald, Capricorn, smoker, seeks single woman, 18-47, N/S. #890940

BRING AFFECTION!

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. #862331

FINDING MY FIRST

Easy going, masculine, professional man of color (bi/kinky) seeking other similar men of color for friendship or whatever comes up... #886136

> women seeking women

BE APPLE TRANSPLANT

SF, 18, 5'4", 138lb, smoker, loves Jamaican cuisine. Seeking BF, 19-26, smoker, for friendship, possible romance. #890389

BARBERSHOP AND CLASSY

BF, 39, very elegant, professional, compassionate, affectionate. Looking for bisexual woman, any race, for friendship, shopping, movies, dancing. #820951

A LOVE OF MY OWN

SF, 35+, professional, looking to meet an attractive, unattached, feminine female, 28-45, for fine dining, concerts, movies, friendship and a whole lot more. #353928



Script kiddies

By Andrea Nemerson
 > andrea@altsexcolumn.com

Dear Andrea:

Can you solve an argument for me? I'm in a new relationship. He just got out of a bad marriage where his wife was kinda cold toward him. Their sex life really kinda fizzled out. He wants to make sure that doesn't happen with us. But I really feel like he's trying to mold me into something I'm not. He said to talk more during sex, so I do. He said to do it louder and more clearly, so I do. He said he'd like to watch me masturbate for him. I did. He said he wanted to see me come from masturbating in front of him. So I did that. He said to tell him when I was getting close. I now do that. Now he's telling me to make more noise. I told him... it's just not who I am. Not how I am. It's difficult, at times, for

Too bad, buddy! If I'm gonna masturbate for you, you're wearing the bunny suit. And dude, it's gonna be pink.

me to orgasm. I have to really concentrate. Plus now I gotta make sure I'm saying things during sex and trying to figure out when I'm close and telling him and still touching him and getting him excited too. It's hard to concentrate. I don't think I should have to follow some sort of script. Am I wrong? Should I try to be more vocal? If that's all he had ever asked me, I wouldn't have had a problem with it. Who's right? Or is nobody right?

Love,
 Stuck with a Script

Dear Script:

Nobody's right, but nobody's all that wrong either. Your boyfriend, understandably unwilling to stand by and watch another relationship die another dismal death, is trying to behave in a "proactive" manner, which is surely what any professional would suggest in his situation. Even I would have suggested it, although I would have used a less odious word to get the point across. It's perfectly reasonable to make requests, and it's more than perfectly reasonable to try and shape your sex life to suit, rather than sit back and hope for the best while dying slowly of boredom. It is not reasonable, or rather, it is not wise, to bark orders at a recalcitrant partner ("Talk! Louder! Masturbate! No, I mean masturbate to orgasm, dammit!") unless that partner has

explicitly agreed to having the sort of sexual encounters in which barked orders are de rigueur. It isn't very nice either. You might suggest that he rephrase his demands in the form of a question, and try asking if you might be willing to... more or more...ly while you're not actually in the process of...ing.

I don't want you doing stuff that isn't "you." It isn't healthy. It is, however, worth asking yourself if all of these things you're being asked to do are permanently and irretrievably un-you. Could any of them ever conceivably become you if certain conditions were met? It seems to me that you could easily adapt to some of those that are mere acts (e.g., masturbating for boyfriend), while others are ineluctably tied to your particular biology and wiring (e.g., needing to concentrate while approaching orgasm). Try acquiescing to something that neither violates your sense of self nor distracts from your own pleasure, and put your foot down about those that do. You also might consider — I know this is startling but stay with me here — coming up with some requests for him. Just let him try to come back at you with some excuse about just not being used to doing it that way, or complaining that it's just not "him." "Too bad, buddy! If I'm gonna masturbate for you, you're wearing the bunny suit. And dude, it's gonna be pink."

OK. I know I will hear from people appalled that I would advocate such a grimly tit-for-tat, "I'll ___ your ___ if you'll ___ mine" model, and in truth, I really don't. I'd far rather see people explore variations together, building a mutually satisfying repertoire in which nobody is ever bored and nobody is ever put in the position of bravely soldiering on with something distracting or vaguely uncomfortable or irritating just because the other person likes it. That would really be great. Not so likely, but so great! In the meantime, most people do indeed keep doing that thing that bores them or makes their jaws ache or their backs spasm, either out of the goodness of their hearts or because they know they'll get theirs when their turn rolls around. I do not advocate doing anything that makes you feel bad about yourself, and feeling bad about your partner isn't so salutary either. Figure out what you're willing to do, what you might be willing to do under certain conditions, and what you will not do, period, and quit asking already or else. If you must, put it in writing, but don't have it notarized and sent to him by registered mail or anything. One can go too far.

Love,
 Andrea

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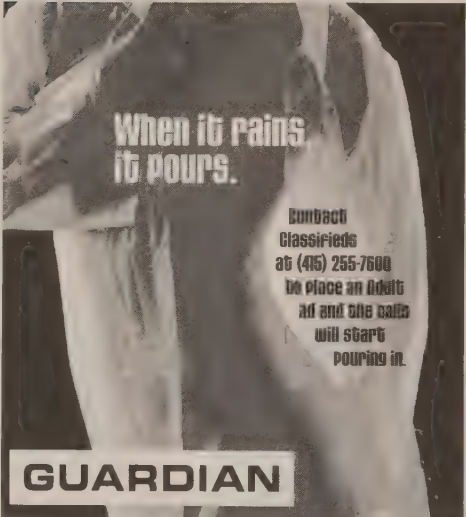
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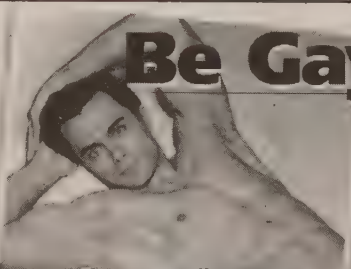


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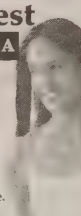


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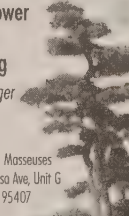
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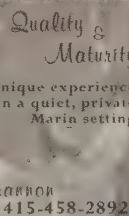


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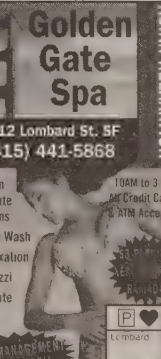


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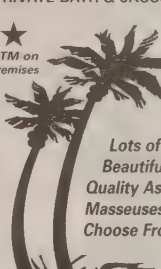


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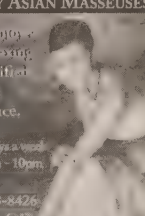
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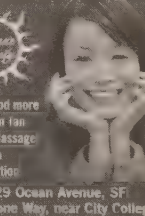
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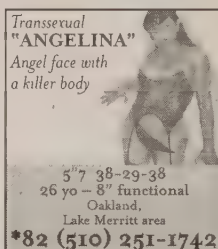
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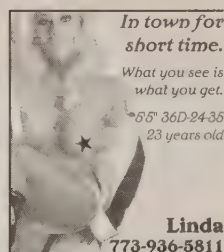
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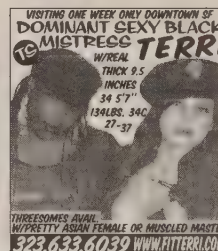
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> announcements

A JOB FAIR, Tues. January 24th, Red Lion Sacramento 11am to 2pm. To interview with dozens of employers! 1401 Arden Way Sacramento, CA 95815. For more info visit <http://www.nationalcareerfairs.com> for directions to hotel Cal (916) 922-8041 (CalSCAN)

GENERAL Diversity in Journalism: The Academy for Alternative Journalism, established by papers like this one to promote diversity in the alternative press, seeks talented journalists and students (college seniors and up) for a paid summer writing program at Northwestern University's Medill School of Journalism. The eight-week program (June 18 - August 13, 2006) aims to recruit talented candidates from diverse backgrounds and train them in magazine-style feature writing. Ten participants will be chosen and paid \$3,000 plus housing and travel allowances. For information and a downloadable application visit the Web site at <http://www.aljournalism.org>. You may also email us at aljournalism@northwestern.edu. Applications must be postmarked by February 10, 2006. Northwestern University is an equal opportunity educator and employer. (AAN CAN)

STRESSED OUT? Buy and Read Dianetics: The Modern Science of Mental Health. Order Today! Only \$8.67. Call 1(800) 801-3944 www.dianetics.org. (CalSCAN)

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A hit-and-run motorist ignored a red light early Thursday and killed a 26-year-old bicyclist, police said.

The accident happened at 2 a.m. at Polk and Geary streets, said inspector Pat Tobin of the hit-and-run detail. The cyclist, Sarah Tucker of San Francisco, died at 9:46 a.m. at San Francisco General Hospital, authorities said.

Police said the motorist, a man driving a black Honda CRV, was going west on Geary and ran the light. Tucker, riding south on Polk, ran into the Honda in the middle of the intersection.

Tobin said witnesses heard the rider shout loudly "Hey!" just before the accident. Witnesses said the Honda was left with a large scrape on the passenger door.

He said auto repair shops, insurance companies and auto parts yards should be on the lookout for the Honda. Anyone with information is asked to call police at (415) 553-1641 or an anonymous tip line, (415) 575-4444.

There will be a memorial bike ride Thursday, January 19th starting at Dolores Park at 5:45 pm and ending at Polk and Geary.

> community events

Jan. 12-29 - 6th Annual Women on the Way Festival

Footloose Dance Company's Artistic Director, Mary Alice Fry, has carefully curated this year's three-week program to unveil new work that reflects WOW's high caliber of performance. The festival will feature a different program each night, rotating the performances so audiences can experience a unique blend of theater, music, comedy and dance.

January 12-29 @ Dance Mission Theater, 3316 24th St., at Mission

GROSS NATIONAL HAPPINESS

Lecture on Bhutan's guiding development philosophy on January 24 at 5:00pm at UC Berkeley International House, Chevron Auditorium, 2299 Piedmont Avenue. Free event, no reservation. For more information: www.swissnex.org or 415 912 5901x102

> legal notices

EXTENSION

REQUEST FOR PROPOSALS (RFP) PAYROLL and/or BANKING SERVICES
The Request for Proposals for PAYROLL and BANKING services by the Private Industry Council of San Francisco (PIC) has been extended due to a clerical error. The Private Industry Council of SF will continue to accept proposals for banking and/or payroll services until 5 PM on 1/27/06. RFP rules are stringently enforced due to public funding. Please see RFP for more details.

Copies of the RFP are currently available at 745 Franklin St., Suite 200, San Francisco, CA 94102 or online at www.picsof.org beginning **January 18, 2006 #A01807**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290554-00 The following person is doing business as VIRELLAPRO SALES AND MARKETING, 633 Hampshire Street, San Francisco, CA 94110: David Virella, 633 Hampshire Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/20/05. Signed David Virella. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 20, 2005. **December 28, 2005, January 4, 11, 18, 2006. L#401301/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290261-00 The following person is doing business as INTERGRATED BODYWORK, 1790 40TH Ave., San Francisco, CA 94122: Lisa Gabrielle Frueh, 1790 40TH Ave., San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/11/05. Signed Lisa G. Frueh. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mabel Jaldon on December 8, 2005. **December 28, 2005, January 4, 11, 18, 2006. L#401303/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290672-00 The following person is doing business as TAURUS BOOKBINDING, 2736 16TH St., San Francisco, CA 94103: Tim James, 368 San Carlos St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/2/06. Signed Tim James. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Reblston on December 28, 2005. **January 4, 11, 18, 25, 2006. L#401401/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290679-00 The following person is doing business as EVERGREEN CARPENTRY, 561 Minna St., San Francisco, CA 94103: Patrick Hehr, 561 Minna St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/28/05. Signed Patrick Hehr. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Reblston on December 28, 2005. **January 4, 11, 18, 25, 2006. L#401402/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290686-00 The following person is doing business as z b p mod els, 2565 3rd St., San Francisco, CA 94107: Mary Megan Werner, 2565 3rd St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Mary Werner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on December 28, 2005. **January 11, 18, 25, February 1, 2006. L#401502/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290481-00 The following person is doing business as NATURAL RESOURCES, 816 Diamond St., San Francisco, CA 94121: Cara Marie Vidano, 847 29th Ave., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/19/05. Signed Cara Vidano. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on December 19, 2005. **January 11, 18, 25, February 1, 2006. L#401503/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290829-00 The following person is doing business as MARIANNE OEST CONSULTING, 1909 Sacramento St., #16, San Francisco, CA 94109: Marianne Oest, 1909 Sacramento St., #16, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/06. Signed Marianne Oest. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 4, 2006. **January 11, 18, 25, February 1, 2006. L#401504/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290844-00 The following person is doing business as LULU & MAC, 2335 Balboa St., San Francisco, CA 94121: Tracy Lynne Cardenas, 2335 Balboa St., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/22/04. Signed Tracy Cardenas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 05, 2006. **January 11, 18, 25, February 1, 2006. L#401506/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290734-00 The following person is doing business as FLEET FEET SPORTS, 2076 Chestnut St., San Francisco, CA 94123: Zealand, Inc., 2076 Chestnut St., San Francisco, CA 94123. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Brett Lamb. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Reblston on December 30, 2005. **January 18, 25, February 1, 8, 2006. L#401601/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0291057-00 The following person is doing business as AZTECA PRODUCE, 3282 Mission St., San Francisco, CA 94110: Justino Martinez, 17 Seville Way, South San Francisco, CA 94080. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/9/06. Signed Justino H. Martinez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng on January 12, 2006. **January 18, 25, February 1, 8, 2006. L#401603/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0291002-00 The following person is doing business as GREEN REAL ESTATE, 28 Clayton St., San Francisco, CA 94117: The Evergreen Group LLC, 28 Clayton St., San Francisco, CA 94117. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 10/31/05. Signed Chris Bartle. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 11, 2006. **January 18, 25, February 1, 8, 2006. L#401604/**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0291047-00 The following person is doing business as YAKUH ASKEW, ARCHITECT, INC., 2407 Harrison St., #2, San Francisco, CA 94110: YAKUH ASKEW, ARCHITECT, INC., 2807 22nd St., San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 01/01/05. Signed Yakuh Askew. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 12, 2006. **January 18, 25, February 1, 8, 2006. L#401605/**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE TO Whom It May Concern: The name of the applicant is: **CHANGE PAMELA**. The applicant listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2150 Viewery Pl., San Francisco, CA 94108. Type of license Applied for: 41. ON-SALE BEER AND WINE EATING PLACE. Dated: January 4, 2006. **January 18, 2006. L#401602**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The Name of the Applicant: **BALAZO 18 LLC** The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2183 Mission St., San Francisco, CA 94110. Type of license Applied For: 41. ON-SALE BEER AND WINE EATING PLACE. Dated: December 2, 2006. **January 4, 11, 18, 2006. L#401404**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The Name of the Applicant: **FERRY PLAZA WINE MERCHANT LPSHIP** The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: PIER 50 A, San Francisco, CA 94107. Type of license Applied For: 21-OFF-SALE GENERAL. Dated: December 29, 2005. **January 11, 18, 25, 2006. L#401611**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, December 9, 2005 by Gordon Park, Clerk. CASE NUMBER CNC - 05-542589 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITIONS OF ELIZABETH BROOKE TOGNAZINI for Change of name. TO ALL INTERESTED PERSONS: ELIZABETH BROOKE TOGNAZINI filed a petition with this court for a decree changing names as follows: present names ELIZABETH BROOKE TOGNAZINI to proposed names BROOKE TOGNAZINI JUHL. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date 2/14/06 Time: 9:00 AM room-218. Dated: December 9, 2005 by Robert L. Dondoro, Presiding Judge. **January 4, 11, 18 2006. L#401302**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, January 10, 2006 by Gordon Park, Clerk. CASE NUMBER CNC - 05-542649 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITIONS OF MASON SPAIN TURNER-TREE for Change of name. TO ALL INTERESTED PERSONS: MASON SPAIN TURNER-TREE filed a petition with this court for a decree changing names as follows: present names MASON SPAIN TURNER TREE to proposed names MASON SPAIN TURNER. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 03/07/06 Time: 9:00 AM room-218. Dated January 10, 2006 by Robert L. Dondoro, Presiding Judge. **January 18, 25, February 1, 8, 2006. L#401603**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, January 13, 2006 by Gordon Park, Clerk. CASE NUMBER CNC - 05-542654 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITIONS OF MARGARET NOVELLE JOHNSON for Change of name. TO ALL INTERESTED PERSONS: MARGARET NOVELLE JOHNSON filed a petition with this court for a decree changing names as follows: present names MARGARET NOVELLE JOHNSON (NEE: OWENS) to proposed names NOVELLE SAARINEN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 03/14/06 Time: 9:00 AM room-218. Dated January 13, 2006 by Robert L. Dondoro, Presiding Judge. **January 18, 25, February 1, 8, 2006. L#401606**

Publish your ABC notice in the San Francisco Bay Guardian Newspaper

ABC notices are \$25 per week. Please contact the Legal Notices Account Executive: Lauren O'Connor (415) 481-2502 or lauren@sfbg.com. The San Francisco Bay Guardian Newspaper is a newspaper of general circulation printed and published in the City and County of San Francisco and has been adjudged a newspaper of general circulation by the Superior Court of the County of San Francisco, State of California.

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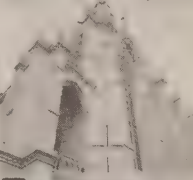
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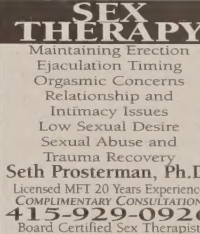
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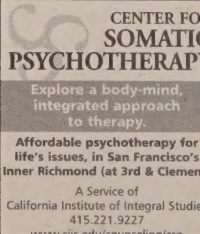
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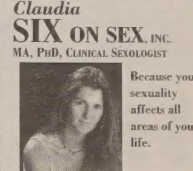
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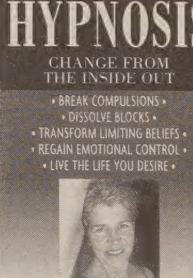
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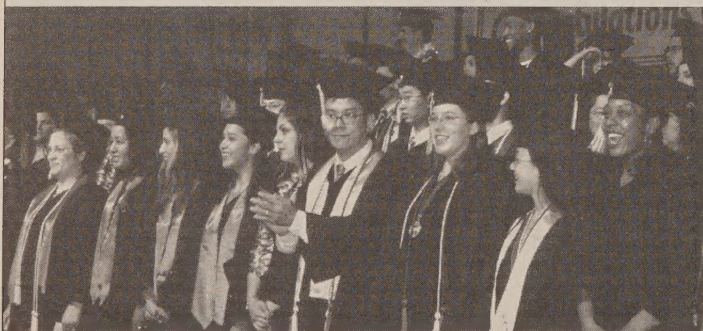
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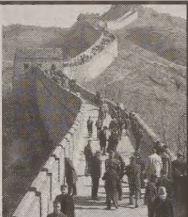
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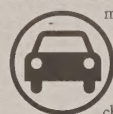


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Rough and ready

By Amanda Davidson

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BEING THERE The lone goose honked intermittently all night. Through the thin walls of the floating cabin, it sounded like a cartoon villain emitting sinister wab-wab-wab laughter, backed by a doo-wop chorus of evil ducks snickering in perfect wab-wab unison. Were the waterfowl of the Turner Cut Resort mocking our attempt at a scenic getaway?

Perhaps we should have paid attention to the sign. Green and planted at the roadside where Highway 4 veers off Stockton's seedy main drag to wend through beet fields and empty lots, the sign pointed to the California Delta's Rough and Ready Island. Fortunately, "rough and ready" describes how I like my rest and relaxation: a little muddy, none too pristine.

I had been jonesing for some boat time, and the Delta seemed like a perfectly Californian vacation destination — a nexus of leisure, water politics, and potential disaster. A triangulated area between Sacramento, Stockton, and Pittsburg, the Delta is where the Sacramento and San Joaquin Rivers unite in a swampy region threaded by waterways and dotted with islands. Turns out that Delta levees are as poorly constructed, badly maintained, and certain to flood as the levees in New Orleans. A flood, and the resulting salinization of Delta waters, would spell major disaster for the state, since more than two thirds of us Californians draw at least part of our water supply from the Delta. All of this flashed through my mind as, driving down the narrow, field-hemmed road that led to Turner Cut Resort, we passed another sign, this one marked Winding Levee Road.

Kathy, the proprietor, was waiting for us in the resort's café, which, unfortunately, at 5:05 p.m., had already closed up for the night. Kathy seemed slightly baffled by our presence, since, she said, the few visitors who come through at this time of year are mostly subsistence fishermen from the greater Stockton area. As she handed us the cabin key and TV remote control, I gazed longingly at the café's *Twin Peaks*-y interior: fake X-mas tree in the corner, pulpy romance novels stacked near the door, and a battery-operated singing fish. The fare of grilled cheese and clam chowder sounded greasily delicious after the hour-and-a-half drive from San Francisco.

Turner Cut is one of dozens of RV and camping resorts located throughout the Delta, but the only one I could find that rented out what the California Delta Chambers and Visitors Bureau tourism Web site refers to as "a petite, floating cabin." "Squareish, buoyant trailer" might be a more apt description, but the cabin was warm and cozy — if slightly reminiscent of a no-frills porn set — with a patchwork of wood paneling hanging variously on the walls and a tiny, sliding window in the bathroom looking out on a series of slightly dilapidated but nonetheless enchanting houseboats moored beneath a tin-roofed dock. The slish factor was

minimal — just enough aqueous motion to remind us we were floating on water, but not enough to induce even a ripple of seasickness.

In the morning, determined to experience outdoor fun despite the prevailing dankness, we set out for Brannan Island State Park, a 40-minute drive northwest of Stockton. Once on the island, we pulled into an abandoned parking lot and followed the well-marked path to the beach: a marshy stretch of reed-choked mud. From there, a wide, sandy trail yielded to a series of paved paths linking one parking lot and picnic area to the next. Despite the proliferation of pavement, Brannan Island glimmered with potential. There were wheelchair-accessible trails and campgrounds with shower facilities. During the summer and fall, the Brannan Island State Recreation Area facilitates canoe tours of the Delta. For only \$15 you can learn basic canoeing skills and then paddle around in hopes of spotting beavers and other native critters. For the new millennium nature seeker, Brannan Island even provides WiFi access.

By now we were seriously contemplating gnawing on the tough-looking, little, brown earth star mushrooms underfoot for nourishment, so we headed to the nearby town of Rio Vista for some eats. A neon sign crowned by a neon sheep announced the presence of Foster's Big Horn, a bar and restaurant featuring some 300 taxidermied animals. While I tripped out on the total weirdness of eating fish and chips beneath the glassy stares of a Sing-Sing waterbuck, a reticulated giraffe, and a white-maned wildebeest, my companion, an ardent vegetarian, rode a serious, monosyllabic bumper, resulting in dinner conversation that went something like this:

Me: There's a pink vending machine on the bathroom wall that dispenses Enchanted Evening condoms!

Hm: Buffalo looks sad.

For the pop culture-obsessed, it must be noted that Rio Vista's Main Street was a film location for *Howard the Duck* — in my opinion, possibly the worst movie ever made. This factoid infused the town with a repellant yet thrilling duck vibe, and echoed with the still-ringing-in-my-ears quacking of the ducks at Turner Cut. **SFBG**

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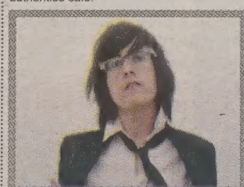
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A hit-and-run motorist ignored a red light early Thursday and killed a 26-year-old bicyclist, police said.

The accident happened at 2 a.m. at Polk and Geary streets, said Inspector Pat Tobin of the hit-and-run detail. The cyclist, Sarah Tucker of San Francisco, died at 9:46 a.m. at San Francisco General Hospital authorities said.



Police said the motorist, a man driving a black Honda CR-V, was going west on Geary and ran the light. Tucker, riding south on Polk, ran into the Honda in the middle of the intersection.

Tobin said witnesses heard the rider shout loudly "Hey!" just before the accident. Witnesses said the Honda was left with a large scrape on the passenger door.

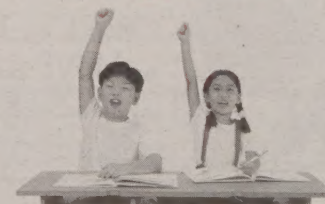
He said auto repair shops, insurance companies and auto parts yards should be on the lookout for the Honda. Anyone with

information is asked to call police at (415) 553-1641 or an anonymous tip line, (415) 575-4444.

There is a memorial bike ride planned on Thursday, January 19th, starting at Dolores Park at 5:45 pm and ending at Polk and Geary.



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